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A
ANNUAL OF PHONOGRAPHY,
OR,
WRITING BY SOUND:

A NEW METHOD OF WRITING BY SIGNS THAT REPRESENT SPOKEN
SOUNDS;

ADAPTED TO THE ENGLISH LANGUAGE AS A COMPLETE SYSTEM OF

PHONETIC SHORTHAND.

BY ISAAC PITMAN.

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at present are, an expenditure of time and labor to commit to paper
presented amidst an expenditure of time and labor to be remembered in the
memory, a necessity of these days of inventing, we require some means
of giving the operations of the mind, and of the hand, into clear con-
cisions."—*English Review*.



LONDON:

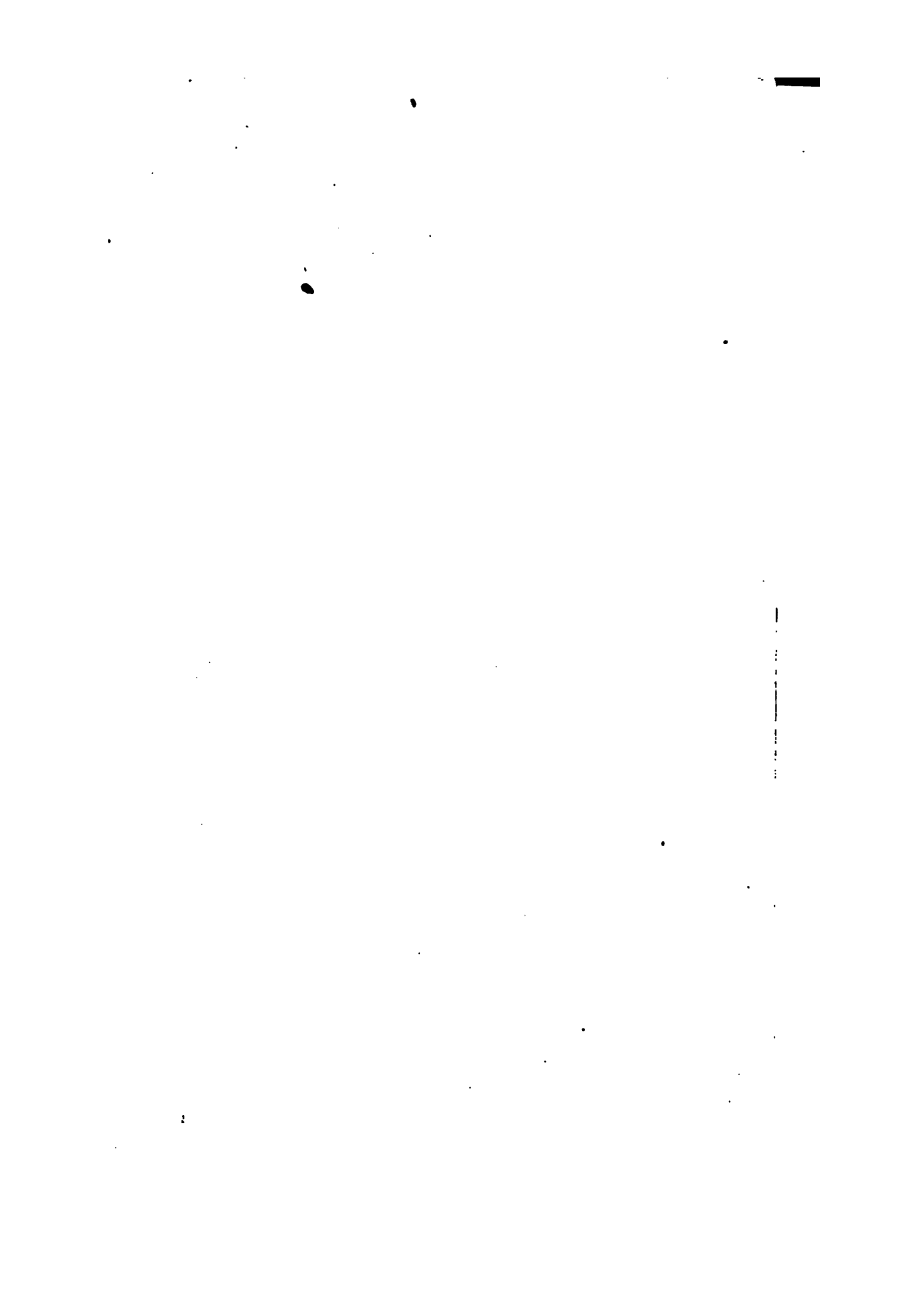
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MANUAL OF PHONOGRAPHY,
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Three Hundred and Thirty-sixth Thousand.

"Who that is much in the habit of writing, has not often wished for some means of expressing by two or three dashes of the pen, that which, as things are, it requires such an expenditure of time and labor to commit to paper? Our present mode of communication must be felt to be cumbersome in the last degree; unworthy of these days of invention: we require some means of bringing the operations of the mind, and of the hand, into closer correspondence."—*English Review*.



LONDON:
FRED. PITMAN, PHONETIC DEPOT, 20 PATERNOSTER ROW, E.C.
BATH: ISAAC PITMAN, PHONETIC INSTITUTE.

1880.

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TO THE MEMBERS OF
THE PHONETIC SOCIETY OF GREAT BRITAIN AND IRELAND,
WHO HAVE SO EARNESTLY LABORED
IN DISSEMINATING
THE TRUE PRINCIPLES OF WRITING,
AND IN BRINGING PHONOGRAPHY TO ITS PRESENT
HIGH STATE OF PERFECTION, THIS
IMPROVED EDITION OF THE SYSTEM IS RESPECTFULLY DEDICATED,
BY THEIR
GRATEFUL FELLOW-LABORER IN THE CAUSE OF
LITERARY REFORM,
ISAAC PITMAN.

*Phonetic Institute, Bath,
March, 1880.*

INTRODUCTION.

"We have here [in a scheme which Sir John Herschell had just given] the fewest letters with which it is possible to write English. But, on the other hand, with the addition of two or three more vowels, and as many consonants, every known language might probably be effectually reduced to writing, so as to preserve an exact correspondence between the writing and pronunciation, which would be one of the most valuable acquisitions, not only to philologists, but to mankind; facilitating the intercourse between nations, and laying the foundation of the first step towards a universal language, one of the great *desiderata* at which mankind ought to aim by common consent." SIR JOHN HERSCHELL. Article "Sound," *Encyclopædia Metropolitana*, par. 367.

1. An easy and distinct mode of communicating our thoughts and feelings to similarly constituted beings, is one of the first and most pressing wants of social life. Looks, signs, gestures, are not in all cases sufficiently expressive, and it would be difficult to imagine that two human beings whose vocal organs were unimpaired, should pass any considerable length of time in each other's company without using articulate sounds as their medium of communication. Indeed we never find a family of human beings without a common language. As long as intercourse between family and family remains difficult, each family has its own language. Facilitation of intercourse diminishes the number of dialects; and now that traveling is becoming so general, we may look forward, with some degree of hope, to a time when "the whole earth" shall again be "of one language and of one speech." But however great the facility of traveling may become, there will always exist a necessity for a means of communication independent of personal intercourse. To effect this, recourse must necessarily be had to durable, visible signs. The day may be far distant in which a universal language will be realised, but the means by which it will be expressed when it has grown into existence, and which, if previously prepared, may have great influence on its formation, may be already developed.

2. The human organs of speech are the same in all the world, their mode of action is the same, and therefore the sounds which they are capable of producing are the same. From these sounds, which probably do not exceed one hundred for the expression of all the languages in the world, each group of families, called a nation, has adopted a comparatively small number to express its own ideas. But the first persons who struck out the noble idea of representing the sounds of speech, were not acquainted with any languages beyond their own; or, at most, beyond the group of languages to which their own belonged; and they consequently limited their signs to the expression of those elements only with which they were acquainted. Their success was various; but in one of the oldest systems of writing arranged on this principle, the Sanskrit, we have an example of the most perfect attempt at representing the elements of spoken sounds by visible signs that has yet been adopted by a whole nation as the dress of their literature.

3. The European languages, it is well known, are closely related to the Sanskrit, and a very slight modification of the Sanskrit characters would have fitted them for the representation of the elements of European sounds. But it was not to be. The Europeans, probably, left India before the invention of writing; and the idea of representing the elementary sounds of speech by visible signs seems to have been conveyed to them from a totally different quarter. The languages known as the Semitic, namely the Hebrew, Syriac, and Arabic, contain sounds very dissimilar to the European, with, of course, some similar or identical; and the first imperfect attempt to represent these sounds, in a kind of skeleton character, was brought by commerce from Phœnicia to Greece. The Greeks adopted the characters of the Phœnicians, and as their pronunciation of the Phœnician names for the first two characters in the scheme was *alpha*, *beta*, the term "alphabet" has descended to modern times as the name of any collection of symbols which represent

the elements of spoken sounds. That this alphabet did not represent the Phœnician language with great accuracy, is more than probable; but it certainly represented the Greek language much worse. The Greeks contented themselves with rounding the forms of the letters, and adding one or two characters, chiefly contractions, and thus left the alphabet to come down to posterity. But the mischief of the original error still remains. The Romans adopted the Greek characters, with a few unimportant variations; notwithstanding which, it remained very inadequate to the representation of Latin; while the northern nations who came down like locusts upon the Roman empire, seized upon the Roman letters among the other spoils, and violently contorted them for the representation of languages which differed most remarkably from the Latin, both in the number and quality of the elementary sounds. Some few (the Slavonic, for example,) were happy enough to escape this second Babel, and rejoice in a convenient alphabet of their own. But each nation that did use the Roman alphabet, used it in its own fashion, and the variety of fashions thus introduced, was, as may be supposed, very great. At length, out of a mixture of Saxon, Danish, French, Latin, and Greek elements, arose our own tongue, harsh and uncouth at first, but gradually winning its way, and now bidding fair, by its own inherent merits, by the richness of its literature, and by the extent of our commerce, to become, if not the universal language itself, its immediate progenitor. "The English language," observes the late eminent philologist, Prof. Jacob Grimm, "possesses a power of expression such as was never, perhaps, attained by any human tongue. Its altogether intellectual and singularly happy foundation and development, has arisen from a surprising alliance between the two noblest languages of antiquity—the German and the Romanesque—the relation of which to each other is well known to be such that the former supplies the material foundation, the latter the abstract notions. Yes, truly, the English language may with good reason call itself a universal language, and seems chosen, like the English people, to rule in future times, in a still greater degree, in all the corners of the earth. In richness, sound reason, and flexibility, no modern tongue can be compared with it,—not even the German, which must shake off many a weakness before it can enter the lists with the English."

4. But into this language, which grew up almost unawares, as a wild plant in a fertile soil, the mode of writing each word was (with, of course, frequent variations,) copied from the language from which the word itself was derived; each of these languages using the Roman alphabet after its own fashion. Custom sanctioned the abuse, and at the present day we have a mode of spelling so far removed from any apparent attempt to represent the sounds of speech, that we should scarcely have guessed there had ever been any intention of doing so, had we not known its history. The English language, although arrived at a high pitch of refinement, is, in its dress, almost in the primitive ideographic stage. Its words are symbols of ideas rather than of sounds, and it is only after severe, long, and harassing practice, that we can be sure of associating the right sound with the right sign. "The present alphabet," observes Mr Ellis, in his admirable *Plea for Phonetic Spelling*, "considered as the ground-work of a system of orthography in which the phonetic system prevails, is an entire failure. It is defective in means for representing several sounds, and the symbols it employs are used in senses so various that the mind of the reader becomes perplexed. Digraphs must be looked upon as single letters quite as much as the single letters themselves; for they have not the value of a combination of letters, but of one letter. Viewed in this light, the English alphabet will be found to consist, not of twenty-six letters only, but of more than 200! and almost every one of these 200 symbols varies its meaning at times, so that after having learned one meaning for each of them, the reader has not learned all their meanings; and having learned all their meanings, he has no means of knowing which one he is to apply at any time. These assertions are so extraordinary that they require to be strictly proved." This Mr Ellis proceeds to do in an elaborate series of tables. "We violate every principle of a sound alphabetical system

more outrageously than any nation whatever. Our characters do not correspond to our articulations, and our spelling of words cannot be matched for irregularity and whimsical caprice." (*Chambers's Papers for the People.*)

6. To this disregard of the principles of a true orthography, and the consequent difficulty of acquiring a correct knowledge of spelling and pronunciation, may be referred the fact, that millions speak the English language who cannot read or write it. It also causes a great waste of time in the attainment of the elements of learning by the young. Many practical educators have considered the adoption of a system of orthography by which these evils would be removed, as highly desirable, but it has generally been thought to be unattainable. The truth which Shakspeare has embodied in the well-known lines

There's a Divinity that shapes our ends,
Rough-hew them how we will,

should ever inspire men with energy and perseverance to do something, however small, to rectify error, and to replace evil by good. That which few had courage even to hope for, has been realized through the apparently unimportant circumstance of the publication, in 1837, of a new system of shorthand, based on an analysis of the English spoken language. The author of this system of Phonography had originally no intention to disturb the established orthography of the language, and in the third edition of his work, published in 1840, he observed, "It is, of course, Utopian to hope to change the *printed* medium of intercourse of the millions who speak the English language; but it is not extravagant, or hopeless, to attempt to find a substitute for the complicated system of *writing* which we at present employ." In about a year after this opinion was published, the success of phonetic shorthand writing led many who employed the system to ask why the principle of phonetic spelling, so advantageous in *writing*, should not be applied to *printing*. The blessings that would follow the introduction of a natural system of spelling, and the evils of the current orthography, then began to appear in their true light; and after many attempts to construct a phonetic printing alphabet, with corresponding forms for longhand writing, phonetic printing commenced in January, 1844, in the *Phonotypic Journal*. We are encouraged to hope, from what has already been effected in the production and dissemination of books printed phonetically, that, in the course of time, the current orthography will give place to a system in which the phonetic idea will be uniformly respected.

6. Several attempts to construct, and bring into use, a phonetic alphabet, have been made, at different times, by men eminent in literature; but these attempts were characterized by extreme inattention to details, and society had not, in any degree, been prepared for the change. The cause of orthographic reform was pioneered by Sir John Cheke in 1540, by Bishop Wilkins in 1668, and by Dr Franklin in 1768. The fear which is entertained by some, that the etymology of words will be obscured by the introduction of phonetic spelling, is groundless. One of the highest English authorities on this subject, Dr Latham, says, "All objections to change [in spelling] on the matter of theoretical propriety, are as worthless as they ever could be thought to be;" and the late learned Chevalier Bunsen asserts that phonetic spelling is "comparative philology combined with universal ethnology," that the introduction of a phonetic alphabet is the "generally-felt desideratum of the age," and that "the theory of etymology is inseparable from that of phonology." Max Müller observes, "I feel convinced of the truth and reasonableness of the principles on which phonetic spelling rests, and as the innate regard for truth and reason, however dormant or timid at times, has always proved irresistible in the end, enabling men to part with all they hold most dear and sacred, whether corn laws, or Stuart dynasties, or papal legates, or heathen idols, I doubt not that the effete and corrupt orthography will follow in their train. Nations have before now changed their numerical figures, their letters, their chronology, their weights and measures; and though Mr Pitman may not live to see the results of his persevering and disinterested exertions, it requires no prophetic power to perceive that what at present is *pooh-poohed* by the many, will make its way in the end, unless met by arguments stronger

than those hitherto leveled at the *Fonetik Nus*. One argument which might be supposed to weigh with the student of language, namely, the obscurity of the etymological structure of words, I cannot consider very formidable. The pronunciation of languages changes according to fixed laws, the spelling is changed in the most arbitrary manner, so that if our spelling followed the pronunciation of words it would in reality be a greater help to the critical student of language than the present uncertain and unscientific mode of writing."

7. But it is not merely the inconsistency of English orthography, of which we have to complain. The characters employed in ordinary writing are too lengthy and complicated to allow of their being written with expedition. A system of writing is required that shall bring the operations of the mind and of the hand into close correspondence; and, by making writing as easy and as rapid as speech, shall relieve the penman from the drudgery inseparable from the use of the present system. In allusion to this great want of the present age, it was remarked in the Introduction to the 5th edition of *Phonography*, 1842, "There has hitherto existed among all nations the greatest disparity, in point of facility and dispatch, between speaking and writing; the former has always been comparatively rapid, easy, and delightful; the latter tedious, cumbrous, and wearisome. It is most strange that we who excel our progenitors so far in science, literature, and commerce, should continue to use the mode of writing which they have handed down to us, (with but very slight changes in the forms of the letters,) though, by its complexity, it obliges the readiest hand to spend at least six hours in writing what can be spoken in one." *Phonography* supplies this great want by presenting a system of alphabetic writing, capable of being written with the speed of the most rapid distinct articulation, and of being read with the certainty and ease of ordinary longhand. This perfect legibility is not possessed by any of the common systems of shorthand writing, which being based upon the roman alphabet, necessarily partake of its inconsistencies and deficiencies. It is well known that manuscripts written in accordance with other systems of shorthand, can seldom be read by more than one or two persons besides the writer, and after a short time, usually become undecipherable to the writer himself. On the other hand, *Phonography*, which has for many years been used by thousands of persons in letter-writing, is found to be even more legible than ordinary longhand.

8. By *Phonography*, as adapted to Reporting, in a work entitled *The Reporter*, the most fluent speaker may be taken down, absolutely word for word, and the reporter's notes may be set up in type by any *Phonographic* compositor who can read the reporting style; or if the reporter reads over his notes, and inserts a few vowels, his manuscript may then be read, with the facility of ordinary writing, by anyone who has learned the system. Verbatim reports of speeches have been set up by the compositors of the *Bath Journal*, *Norfolk News*, *New York Tribune*, and other English and American newspapers, without having been transcribed into longhand. As it is calculated that six hours are required to transcribe for the press what occupied one hour in delivery, this new system of reporting, while it is incomparably more accurate than the old systems, has the additional advantage of saving five hours out of every six at present devoted to preparing the report for the press.

9. The system of shorthand writing here presented, is the result of innumerable stenographic experiments, extending over a period of thirty years. The great practice which the system has received, and is still receiving, from the many thousands who constantly use it, not merely for reporting, but for the various purposes of every-day life, such as writing letters, making notes and extracts, keeping accounts, composition, etc., and the great liberality with which they have communicated their suggestions to the author, have enabled him to produce a work far exceeding in completeness, beauty, and utility, anything he could have hoped for at its first publication in 1837: and he believes that as no other system of shorthand has had such great advantages, or is based upon so just and philosophical a view of the elements of spoken language, so no other has attained the same degree of perfection, or possesses the same undeniable legibility, combined with the same adaptability to the most rapid execution.

ADVANTAGES OF SHORTHAND.

(Written in Phonography, page 57.)

10. The advantage of a practical acquaintance with the stenographic art to individuals in all situations of life, but more particularly to literary men, is strikingly shown in the career of some who have, for a course of years, used the "winged words" of stenography, either in reporting for the press, or in their ordinary writing, and who have thereby attained a mental elevation far beyond what would have been possible in any other circumstances. Edmund Burke, Judge Talfourd, Charles Dickens, and many other eminent writers, may be fairly considered as having been indebted to their engagements with the periodical press as reporters, in early life, for no inconsiderable portion of their distinction in the literary world. It may, perhaps, not be inappropriate to observe that Phonography, with all the intellectual and social benefits that follow in its train, has resulted from the seemingly trifling circumstance that the author, at the age of seventeen, learned Taylor's system of shorthand from Harding's edition, and that he was incited to the study chiefly by the perusal of the following eloquent enumeration of some of the advantages arising from the practice of the art, from the pen of Mr Gawtress, the publisher of an improved edition of Byrom's system:—

11. "Shorthand is capable of imparting so many advantages to persons in almost every situation of life, and is of such extensive utility to society, that it is justly a matter of surprise that it has not attracted a greater share of attention, and been more generally practised. In England, at least, this art may be considered a National Blessing, and thousands who look with the utmost indifference upon it, are daily reaping the fruits of its cultivation. It is scarcely necessary to mention how indispensable it is in taking minutes of public proceedings. If all the feelings of a patriot glow in our bosoms on a perusal of those eloquent speeches which are delivered in the Senate, or in those public assemblies where the people are frequently convened to exercise the birthright of Britons—we owe it to shorthand. If new fervor be added to our devotion, and an additional stimulus be imparted to our exertions as Christians, by the eloquent appeals and encouraging statements made at the anniversaries of our various religious societies—we owe it to shorthand. If we have an opportunity, in interesting judicial cases, of examining the evidence, and learning the proceedings with as much certainty, and nearly as much minuteness, as if we had been present on the occasion—we owe it to shorthand. In short, all those brilliant and spirit-stirring effusions which the circumstances of the present times combine to draw forth, and which the press transmits to us with such astonishing celerity, warm from the lips and instinct with the soul of the speaker, would have been entirely lost to posterity, and comparatively little known to ourselves, had it not been for the facilities afforded to their preservation by shorthand. Were the operations of those who are professionally engaged in exercising this art, to be suspended but for a single week, a blank would be left in the political and judicial history of our country, an impulse would be wanting to the public mind, and the nation would be taught to feel and acknowledge the important purposes it answers in the great business of life.

"A practical acquaintance with this art is highly favorable to the improvement of the mind, invigorating all its faculties, and drawing forth all its resources. The close attention requisite in following the voice of the speaker induces habits of patience, perseverance, and watchfulness, which will gradually extend themselves to other pursuits and avocations, and at length inure the writer to exercise them on every occasion in life. When writing in public, it will also be absolutely necessary to distinguish and adhere to the train of thought which runs through the discourse, and to observe the modes of its connection. This will naturally have a tendency to enliven the mind

with quickness of apprehension, and will impart an habitual readiness and distinctness of perception, as well as a methodical simplicity of arrangement, which cannot fail to conduce greatly to mental superiority. The judgment will be strengthened, and the taste refined; and the practitioner will, by degrees, become habituated to seize the original and leading parts of a discourse or harangue, and to reject whatever is common-place, trivial, or uninteresting.

"The *memory* is also improved by the practice of stenography. The obligation the writer is under to retain in his mind the last sentence of the speaker, at the same time that he is carefully attending to the following one, must be highly beneficial to that faculty, which, more than any other, owes its improvement to exercise. And so much are the powers of retention strengthened and expanded by this exertion, that a practical stenographer will frequently recollect more without writing, than a person unacquainted with the art could copy in the time by the use of common-hand.

"It has been justly observed, 'this science draws out all the powers of the mind;—it excites invention, improves the ingenuity, matures the judgment, and endows the retentive faculty with the superior advantages of precision, vigilance, and perseverance.'

"The *facility it affords to the acquisition of learning* ought to render it an indispensable branch in the education of youth. To be enabled to treasure up for future study the substance of lectures, sermons, etc., is an accomplishment attended with so many evident advantages that it stands in no need of recommendation. Nor is it a matter of small importance that by this art the youthful student is furnished with an easy means of making a number of valuable extracts in the moments of leisure, and of thus laying up a stock of knowledge for his future occasions. The pursuit of this art materially contributes to improve the student in the principles of grammar and composition. While tracing the various forms of expression by which the same sentiment can be conveyed; and while endeavoring to represent, by modes of contraction, the dependence of one word upon another, he is insensibly initiated in the science of universal language, and particularly in the knowledge of his native tongue. The rapidity with which it enables a person to commit his own thoughts to the safety of manuscript, also renders it an object peculiarly worthy of regard. By this means many ideas which daily strike us, and which are lost before we can record them in the usual way, may be snatched from destruction, and preserved till mature deliberation can ripen and perfect them.

"In addition to these great advantages, Science and Religion are indebted to this inestimable art for the preservation of many valuable lectures and sermons, which would otherwise have been irrecoverably lost. Among the latter may be instanced those of Whitfield, whose astonishing powers could move even infidelity itself, and extort admiration from a Chesterfield and a Hume, but whose name only would have floated down the stream of time, had not shorthand rescued a portion of his labors from oblivion. With so many vouchers for the truth of the remark, we can have no hesitation in stating it as our opinion that, since the invention of printing, no cause has contributed more to the diffusion of knowledge, and the progress of refinement, we might also add, to the triumphs of liberty and the interests of religion, than the revival and improvement of this long-neglected art.

"Such are the blessings which Shorthand, like a generous benefactor, bestows indiscriminately on the world at large. But it has additional and peculiar favors in store for those who are so far convinced of its utility as personally to engage in its pursuit. The advantages resulting from the exercise of this art, are not, as is the case with many others, confined to a particular class of society; for though it may seem more immediately calculated for those whose business it is to record the eloquence of public men, and the proceedings of popular assemblies, yet it offers its assistance to persons of every rank and station in life—to the man of business as well as the man of science—for *the purpose of private convenience as well as of general information.*"

HISTORY OF SHORTHAND.

12. There are three principal epochs in the improvement and dissemination of the art of Shorthand in modern times, ending respectively at the publication of the matured systems of Mason (1682), of Taylor (1786), and of the first edition of Phonography (1837); and each may be assigned to some specific cause, or peculiar feature of the time. The Shorthand of the Romans, as practised by Tiro, (the freedman of Cicero,) Ennius, and others, was an abbreviated longhand, both as to the forms of the letters and the orthography.

13. In the 16th and 17th centuries, the principles of the Reformation were extensively promulgated in this country from the pulpit. A desire to preserve for future private reading the discourses of the principal preachers of that day, led to the cultivation of the newly invented art of shorthand writing. Teachers and systems increased rapidly; and by a comparison of one mode with another, and by experimenting with various series of alphabetical signs, Mason, at length, produced a system far superior to any that had preceded it. The progress of the art, from the publication in 1668 of Bright's system of arbitrary characters for words (or rather from the publication of the first shorthand alphabet by John Willis, in 1602), to the appearance of Mason's system in 1682, may therefore be considered as resulting from the dawn of RELIGIOUS FREEDOM. Mason's system was published by Thomas Gurney, in 1761, and it is used by members of his family, as reporters to the Government, to the present time.

14. No other marked advance was made till the middle of the next century. "It is singular," observes Mr Bradley, in his shorthand treatise, "that although Stenography was introduced into this country at a very early period, yet that our forefathers should never, until a very recent date, have thought of adapting it to that which is now its primary, although by no means its only, use—we mean the transcript of addresses delivered to the public, or in which the community at large are interested. The example of Cicero ought to have incited them to this pursuit, even had not the obvious nature of the art done so. However, the use to which it has been since so successfully applied, seems not to have been considered by them; for, up to 1780, public proceedings, or rather miserably abridged sketches of them, were taken down in the ordinary writing for the London journals. Dr Johnson was one of the earliest reporters of the debates in Parliament, and the Doctor boasted that he took care the Whig dogs should not have the best of the argument—a course which he could well adopt; for, instead of *reporting* the speeches of noble lords and honorable members, he *composed* them; and it is recorded that he made them all speak in the same pompous and grammatical style in which he was himself accustomed to write. In 1780, Mr Perry, then proprietor of the *Morning Chronicle*, organised a corps of reporters. From that time Stenography was studied for professional purposes, and though there are some reporters on the daily papers who even yet use condensed longhand, the majority practise the equally simple and far more expeditious system of Shorthand." The publication of the parliamentary debates caused a demand for reporters, and for a system equal to their wants. Mason's, adopted by Gurney, was found insufficient. Its lengthy outlines could not be traced fast enough to enable the reporter to keep pace with the flow of eloquence that he often had to record; and the numerous arbitrary signs, and contractions of words, were too cumbersome for the memory. Byrom's system (privately taught by himself for several years) was made public in 1767, soon after his death. It was much practised in private circles, but was not brief enough for the reporter. Mavor's appeared in 1780, and Taylor's in 1786. These two valuable systems, with many others far inferior, were the fruits of this increased demand for the means of reporting the proceedings of the legislature; and their appearance marks the close of the second epoch, and the dawn of POLITICAL FREEDOM.

HISTORY OF SHORTHAND.

15. The practice of shorthand writing having been found so favorable to the development of the mental powers of those who used it (as shown, first, in reporting the sermons of the Reformers, and then in taking down the discussions of our legislative assemblies); and the experience of above two hundred years having proved the utility of the art; and, by the establishment of cheap schools, the ability to read and write having been acquired by nearly all who were able to afford the expense of learning these arts through the medium of the old alphabet;—a somewhat extensive desire was shown, chiefly by young persons, to add to their other means of acquiring knowledge the use of shorthand writing. Treatises on the art had hitherto been sold at high prices, seldom at less than half-a-guinea, and were thus beyond the reach of many who were desirous of learning. To meet this want, William Harding, a bookseller in Paternoster Row, published, in 1823, a neat edition of Taylor's system, with some slight improvements, at the reduced price of 3s. 6d. The book sold extensively, and in a few years other booksellers supplied, at a much cheaper rate, not only Taylor, but also Byrom and Mavor. The last publication of Taylor's shorthand was by Odell. An attempt to improve upon Taylor's system, by marking the long and short sounds of the vowels, with the intention of issuing a cheap edition for general use in National and British schools, led the writer of this sketch of the history of the art to the invention of Phonography. This occurred in 1837. Phonography is, however, so different in all its details from Taylor's system, that its origin could never be discovered from the work itself. Founded, as it is, on the "alphabet of nature," and already extensively practised throughout Great Britain and the United States of America, its publication may, perhaps, without presumption, be called the third epoch in the development of the art of Shorthand. The immediate cause of the present extended practice of this kind of writing, was THE DIFFUSION OF KNOWLEDGE AMONG THE MIDDLE CLASSES OF SOCIETY. It has yet to be extended to the lowest classes, and this will be the mission of Phonography combined with Phonetic Printing.

16. That Phonography is likely to fulfil this mission, may be inferred from one or two characteristics which distinguish it from all other systems of Shorthand. The first is, that it is founded on a strictly phonetic analysis of the English language, and may, consequently, be used with facility by those who are unable to spell in accordance with the usual unsystematic orthography. The second is, that Phonography is not adapted to the wants of the reporter alone, but is especially well suited for letter-writing and general composition, as it may be written in a form as legible in every respect as common longhand, with, at the lowest computation, one-sixth of the trouble; that is, in one-third of the time, and with half the fatigue. The existence of two styles of Phonography, one adapted for letter-writing, and the other for reporting,—the second being only an extension of the first, and not a new system in itself,—is the basis of the popularity of Phonetic Shorthand. The consequences of these happy arrangements are, that letter-writing is extensively cultivated among phonographers, and that a nearer approach to the introduction of one uniform system of Shorthand writing,—which all disciples of the art have looked upon as likely to be productive of such great benefits,—has already been made in the short period that Phonography has been before the world, than was made in the two hundred years during which Shorthand was previously employed in England. That these effects will continue and increase, there is every reason to believe, on account of the uniformly increasing demand for phonographic books. On these grounds Phonography may, in some respects, be said to afford the writer facilities of the same nature as those which the invention of printing opened out to the reader.(16)

16. From Pitman's *History of Shorthand*, originally published in the *Phonotypic Journal* for 1847, and subsequently in a separate volume, in *Phonetic Shorthand*.

EXPLANATION OF TERMS.

17. **PHONETICS**, (from *φωνη*, *phōnē*, voice,) the things relating to the voice: the science (¹⁷) which treats of the different sounds of the human voice, and their modifications. The style of spelling in accordance with this science is named **PHONETIC**; the common style, such as is used in this book, being called **ROMANIC**, because it is formed from an alphabet derived from that which was used by the Romans.

PHONOGRAPHY, (from *phōnē*, voice, and *γραφη*, *graphē*, writing,) the art of representing spoken sounds by written signs; also the style of writing in accordance with this art.

PHONOTYPY, (from *phōnē*, voice, and *τυπος*, *tūpos*, type,) the art of representing sounds by printed characters or types; also the style of printing in accordance with this art.

PHONOGRAM, (from *γραμμα*, *gramma*, letter,) a written letter or mark, indicating a certain sound, or modification of sound; as,
ah, \ *p*.

PHONOTYPE, a printed letter, or sign, indicative of a particular sound, or modification of sound; as, *Œ*, *σ* (in *so*, *snow*); *P*, *p*.

LOGOGRAM, (from *λογος*, *logos*, word,) a word-letter; a phonogram, that, for the sake of brevity, represents a word; as | *t*, which represents *it*.

GRAMMALOGUE, a letter-word; a word represented by a logogram; as *it*, represented by | *t*.

PHRASEOGRAM, a combination of shorthand letters representing a phrase or sentence. (See the "Phonographic Phrase Book.")

17. "A science consists of *general principles* that are to be known; an art, of *practical rules* for something that is to be done."—ARCHBISHOP WHATELY.

We speak of the *art* of Phonography, and of the *science* of Phonetics on which it is based.

OBSERVATIONS ON BEGINNING THE STUDY OF
PHONOGRAPHY.

18. The art of Phonography may be easily acquired. Experience has shown that its principles are mastered by most learners in a very short space of time, and that an hour's *daily* practice in reading and writing, continued for about a month, will generally ensure tolerable facility in using it. Although it may be learned from this "Manual" alone, the student will derive much assistance from the "Phonographic Teacher," a more elementary work, containing a series of progressive exercises in the phonographic character, expressly intended to lead the pupil by easy stages to a practical acquaintance with the details of the system. After studying the "Teacher," he should procure the "Phonographic Reader." When he has only this "Manual," he is advised to write down every illustration as he comes to it, repeating the phonetic name of each letter aloud, as he writes it. After he has been carefully through these three works he is recommended to read the Book of Psalms, the New Testament, or some other work written in Phonetic Shorthand.⁽¹⁵⁾

19. The student is particularly cautioned against attempting to write with rapidity at the outset. When his hand has become accustomed to trace the simple geometrical forms of the phonographic characters with correctness and elegance, he will find no difficulty in writing them quickly; but if he lets his anxiety to write fast, overcome his resolution to write well, he will not only be longer in attaining real swiftness, but will always have to lament the illegibility of his writing.

20. Phonography is at all times best written on ruled paper, but plain paper may be used, as in this volume. The "Phonographic Copy Book" is recommended as a companion to the "Teacher." The learner should always write upon paper ruled with single lines, and he may use either a quill or a steel pen, or a pencil. A pencil is recommended for exercises, and a pen for ordinary writing and reporting. As, however, the reporter is sometimes so situated that he *cannot* use a pen, he should accustom himself, at times, to report with a pencil. The pen or pencil should be held as for longhand writing, and the elbow be turned out so that the letter \backslash *b* can be struck with ease.

18. See Catalogue at the end of this book.

ALPHABET OF NATURE.

21. Phonography is based upon an analysis of the English spoken language. Its consonants and vowels are arranged so as to show, as far as possible, their mutual relations. In the consonants, *p* stands first, next *b*; the rest follow in perfectly natural order, first the mute or explosive letters, proceeding from the lips to the throat; then the semi-vocals, or continuants, in the same order; and lastly the nasals, liquids, coalescents, and aspirate. Scarcely more than half the consonants are *essentially different*; the articulations in the pairs *p* and *b*, *t* and *d*, *f* and *v*, etc., are the same, but the sound is, so to speak, light in the first, and heavy in the second letter of each pair. The consonants in each pair are represented by strokes in the same position, and of the same shape, but that chosen for the second is written *thick*, instead of *thin*; thus, $\diagdown p$, $\diagdown b$, $| t$, $| d$, $\diagup f$, $\diagup v$, etc.; and thus, not only is the memory not burdened with a multitude of signs, but the mind perceives that a *thin stroke* corresponds with a *light articulation*, and a *thick stroke* with a *heavy articulation*. *P*, *t*, *k*, *f*, *th(in)*, *s*, *sh*, are called light, or sharp consonants, and *f*, *th(in)*, *s*, *sh*, are further denominated whispered, or breathed consonants; while *b*, *d*, *g*, *v*, *th(en)*, *z*, *zh*, are heavy, flat, spoken, or murmured consonants. The difference is, that in the flat letters (*b*, *d*, *g*, etc.) a vocal murmur is added to the action of the organs by which the sharp letters (*p*, *t*, *k*, etc.) are produced. The light sounds are also called *surd*s, while all the other letters (including *m*, *n*, *ng*, *l*, *r*, *w*, *y*, and the vowels,) are called *sonants*. *Ch* and *j* are double consonants, formed by the union of *t*, *sh*, and *d*, *zh*, as may be heard in *fetch*, *cheap*; *edge*, *jem*. They are placed, in the alphabet, next to *t*, *d*, the first elements of these compound consonants. The vowels are arranged naturally in two series, guttural and labial. Each series commences with the most open sound. The *short* vowels are represented by *light* dots and strokes, and the corresponding *long* sounds by *heavy* ones. After a few weeks' practice in writing Phonography, the heavy strokes and dots are made without any perceptible effort; they are traced by the pen with as much facility as their corresponding heavy sounds are produced by the organs of speech.

CONSONANTS.

<i>Letter. Phonograph. Examples of its power. Name. Phototype.</i>						
<i>Explosives.</i>	P	/	rope	post	pee	p, p
	B	/	robe	boast	bee	b, b
	T	—	fate	tip	tee	t, t
	D	—	fade	dip	dee	d, d
	CH	/	etch	chest	chay	g, g
	J	/	edge	jest	jay	j, j
	K	—	leek	cane	kay	k, k
<i>Continuants.</i>	G	—	league	gain	gay	g, g
	F	/	safe	fat	ef	f, f
	V	/	save	vat	vee	v, v
	TH	(	wreak	thigh	ith	th, th
	TH	(	wreath	thy	thee	th, th
	S	)	hiss	seal	ess	s, s
	Z	)	his	seal	zee	z, z
<i>Nasals.</i>	SH	/	vicious	she	ish	sh, sh
	ZH	/	vision	*	zhée	zh, zh
	M	(	seem	met	em	m, m
<i>Coalescents. Liquids.</i>	N	(	seen	net	en	n, n
	NG	(	sing	*	ing	ng, ng
	L	/	fall	light	el	l, l
<i>Aspirate.</i>	R	/	for	right	ar, ray	r, r
	W	/	*	wet	way	w, w
	Y	/	*	yet	yay	y, y
	H	/	*	high	aitch	h, h

CONSONANTS.

22. With the exception of a *straight line in the 4th position*, every right-line and curve employed in Phonography, is written in the direction of one of the lines in Diagram No. 1 :—



No. 1.



No. 2.

all straight lines and curves in direction 2 and the curves in direction 4 being inclined midway between a perpendicular and a horizontal line. The consonants of the Phonographic Alphabet may be remembered by observing that, except the downward *r*, *w*, and *h*, letters made by a given organ are written in the same direction. (See Diagram No. 2.)

1. LIPS :—*p*, *b*; *f*, *v*. 2. TEETH :—*t*, *d*; *th*, *th*; *s*, *z*. 3. PALATE :—*ch*, *j*; *sh*, *zh*; *l*, *lr*, upward *r*, *wl*, *y*. 4. THROAT :—*k*, *g*; *kw*, *gw*; and NOSE, *m*, *n*, *ng*. (See the double consonants *wl*, *lr*, *kw*, *gw*, at the bottom of page 24.)

23. The consonants should be made about one-sixth of an inch in length, as in these pages. This size is best adapted for the learner, and insures accuracy and neatness in the writing. When he can write with ease, the size may be reduced to one-eighth of an inch, as in the shorthand specimen at the end of this article. Particular attention should be paid to the forms of the curved thick letters; if they are made heavy throughout, they present a clumsy appearance; they should be thickened in the *middle* only, and taper off at each end.

24. Perpendicular and sloping letters are written from top to bottom, and horizontal letters from left to right; thus,




| *t*, \ *p*, (*th*, \ *r*, — *k*, — *m*, ~ *n*.



25. The letter *l*, when standing alone, is written upward, and *sh* downward: *l*, and *sh*, joined to other consonants, may be written either upward or downward, as may be convenient; thus,





^ *lt*, ^ *lm*, ^ *shn*, ~ *shn*.

26. All the consonants in a word should be written without lifting the pen, the second letter beginning where the first ends, and so on; as,



 *kt*,  *tk*,  *nt*,  *fn*,⁽²⁶⁾  *ft*,  *trt*.

27. When a straight consonant is repeated, there should be no break between the two strokes; thus,  *kk*. When a curved consonant is repeated, repeat the curve; thus,  *nn*,  *mm*.

















28. Single consonants, and combinations of consonants similar to those in paragraphs 24, 25, 26, rest upon the line; thus,  *catch*, not  *catch*. When two descending letters are joined, the first should be made down to the line, and the second below; thus,

 *ich*,  *cht*,  *pt*,  *ft*.

UPWARD R.

29. As the straight line in direction 4, Diagram 1, par. 22, may be written either up or down, it is made to represent two letters, namely, *ch* when written downward, and *r* when written upward: this additional sign being given to *r* for convenience and speed in writing. To diminish the risk of *ch* and *r* being mistaken for each other, when standing alone,  *ch* is made to slope 60 degrees from the horizontal, and  *r* 30. This line naturally takes these slopes when struck by the hand downward and upward respectively. The upward *r* is written as in the following examples:—

 *tr*,  *rt*,  *pr*,  *rp*,  *mr*,  *ntr*.

When *r* has to be written alone, or joined to the circle-*s* only, either the downward form may be used; thus,  *r*,  *rs*,  *sr*,  *srs*, or the upward *r*; thus,  *r*,  *rs*,  *sr*,  *srs*. When joined to other letters, *ch* and *r* are distinguished by the direction of the stroke; thus,  *chr*,  *rch*,  *kr*,  *kch*,  *tr*,  *ich*,  *mr*,  *mch*.

26. There should always be an angle between *f* and *n*, *l* upward and *m*, and all similar combinations. In tracing the consonants slowly, learners may make an angle between *p* and *n*, *b* and *n*, *t*, *n*; *d*, *n*; *θ*, *n*; *d*, *n*; *m*, *p*; *m*, *b*; *m*, *t*; *m*, *d*; *m*, *s*, and similar combinations; but the advanced writer should strike these letters without an angle.

CIRCLE S AND Z.

30. *S* and *z*, on account of their frequent occurrence, are furnished with an additional character, particularly convenient for joining; thus *o* which represents either *s* or *z*. When the *s* circle is joined to straight letters, it is written on the right-hand side of perpendicular and downward sloping letters, and on the corresponding or upper side of horizontal and upward sloping letters, or by a motion contrary to that of the hands of a clock; thus,

chs, *ts*, *ps*, *ks*, *rs*;
sch, *st*, *sp*, *sk*, *sr*.

When joined to curved letters, it is written inside the curve; thus,

fs, *sf*, *ss*, *ms*, *ns*, *msm*.

Between two straight lines, it is written on the outside of the angle; thus,

kst, *tsk*, *pst*, *chsp*.

When the circle *s* is joined to *l* only, *l* is written upward; thus,

ls, *sl*, and when *s* is joined to *sh* only, *h* is written downward; thus, *shs*, *ssh*.

LONG VOWELS.

31. There are six simple long vowels in the English language, viz.,

AH, EH, EE; AW, OH, OO;

as in alms, ale, eel; all, ope, food.

Phonotypes: *Aa*, *Ee*, *Ii*; *Oo*, *Uu*, *Ww*.

Aa, *Ee*, *Ii*; *Oo*, *Uu*, *Ww*.

32. The first three are represented by a dot, and the last three by a short stroke or dash, written at right angles to the consonant. They are here written to the letter *t*, to show their respective places; namely, at the beginning, middle, and end of a consonant. ALL the vowels should be pronounced as single sounds; that is, *ah* as in *alms*, and not as *a-itch*; *eh* (*a*) as in *ape*; *ee* as in *eel*; *aw* as *awe*, not as *a-double-you*; *oh* as *owe*; *oo* as in *ooze*.

2 Man.

METHOD OF PLACING THE VOWELS.

VOWELS FOLLOWING CONSONANTS.

	ah	eh	ee	aw	oh	oo
P						
T						
CH						
K						
F						
TH						
S						
SH						
M						
N						
L <i>up</i>						
R <i>up</i>						

VOWELS PRECEDING CONSONANTS.

T						
M						
R <i>down</i>						

This page should be first read by the pupil, and then written into his copy book; thus, *pah*, *peh*, etc.; *aht*, *eht*, etc.

METHOD OF PLACING THE VOWELS.

33. When a vowel is placed on the left-hand side of a perpendicular or sloping consonant, it is read *before* the consonant; and when placed on the right-hand side, it is read *after* the consonant. A vowel placed above a horizontal letter, is read *before* the consonant, and when written under, is read *after* the consonant. This, it may be observed, is the way in which we read all European languages; namely, from left to right, and from top to bottom. As we have shown in the preceding Table, the vowels are written at the side of the consonant, in three places—at the beginning, middle, and end; the beginning of the consonant, whether written upward or downward, being the place of the first vowel-sign *ah*. The letter *l*, for instance, when written upward, has the vowels' places reckoned from the bottom upward, and when joined to another consonant and written downward, its vowels' places are reckoned downward.

34. Vowels placed at the beginning of a consonant, as *ah* and *aw*, are called *first-place vowels*; vowels written in the middle, *second-place vowels*; and those at the end, *third-place vowels*.

35. The vowel points and strokes must be written at a little distance from the consonants to which they are placed. If allowed to touch, except in a few cases which will be mentioned hereafter, they would occasion mistakes.

SHORT VOWELS.

36. Besides the six long vowels already explained, there are in the English language six short vowels, as heard in the words

pat, pet, pit; not, nut, foot.

In producing these sounds the positions of the vocal organs are nearly the same as in uttering the long vowels in

palm, pate, peat; nought, note, food;

the chief difference being, that the former vowels are more rapidly pronounced. The slight difference in the quality of sound in these pairs is most evident in *note, nut*. The short vowels are represented

by dots and strokes written in the same places as for the long ones, but made lighter, to indicate their brief character; thus,

ă,	ĕ,	ĭ;	ô,	ŭ,	ö;	
·	·	·	—	—	—	
as in	am,	ell,	ill,	on,	up,	foot.
<i>Phonotypes:</i>	A a,	E e,	I i,	O o,	Ū ū,	U u
	<i>A a,</i>	<i>E e,</i>	<i>I i,</i>	<i>O o,</i>	<i>Ū ū,</i>	<i>U u.</i>



37. These short vowels should not be called—No. 1, “short *eh*,” No. 2, “short *ee*,” No. 3, “short *i*, (*eye*),” etc.; but—No. 1, “short *ah*,” No. 2, “short *eh*,” No. 3, “short *ee*,” etc. But it is more convenient to affix the letter *i* to each of these short vowels, and call them severally *at*, *et*, *it*, *ot*, *ut*, *ööt*.



DIPHTHONGS.






38. The double vowels heard in the words *ice*, *owl*, *ay*, *boy*, are represented by small angular marks, and *ue* in *due* by a curve; thus,—
i, \vee | *ice*; *ow*, \wedge | *owl*; *u*, \wedge | *due*, Δ I, \swarrow | *ay*; *oi*, \nearrow | *boy*.
I, *ow*, and *u* are close diphthongs, accented on the second element; and *ai* (yes), *oi*, are open diphthongs, accented on the first element. Each is pronounced as one syllable. *U*, as in “*due*, *tune*,” is one of a series of diphthongs commencing with *i* or *y*. (See the next paragraph.) These diphthongs are phonotypically represented thus, “*ei*,” *ice*; “*ou*,” *owl*; “*eu*,” *due*; “*ai*,” *ay*; “*oi*,” *boy*. The signs for *i*, *ow*, may be written in ANY place, with respect to a consonant: *ai* and *oi* are written in the FIRST place.

39. A series of diphthongs, whose first element is *i* or *y*, may be heard in the words “*India*, *alien*, (*ii* does not occur, but the shorthand sign for it may be employed in such cases as “*tarrying*, *hurrying*,” where these letters make two syllables,) *idiot*, *folio*, *value* (*valioo*).” Another series is formed with *oo* or *w*. Systematic signs for these diphthongs are provided in the following manner:—

<i>wah</i>	c |	<i>waw</i>	<i>yah</i>	v |	\wedge <i>yaw</i>
<i>weh</i>	c |	<i>woh</i>	<i>yeh</i>	v |	\wedge <i>yoh</i>
<i>wee</i>	c |	<i>woo</i>	<i>yee</i>	v |	\wedge <i>yoo</i>



These signs, like those for the simple vowels, are written heavy for long vowels, and light for short ones. They are seldom employed at the commencement of a word. It should be noticed that these small curved marks are written in the same positions as are the signs for the six pure vowels already learned. The *w* signs represent the form of the mouth in pronouncing *w* or *oo*, thus ; and the *y* signs represent the shape of the mouth in pronouncing *y* or *ee*, thus .









40. The second of these *w* signs, slightly leaning, is joined to the upward *l* to make the double consonant  *wl*; thus,  *wail*.

41. The combination *wh*, in *when*, *what*, represents a single sound. It is a breath-*w*, and the common *w* may be called a vocal-*wh*; just as *f* may be considered a breath-*v*, and *v* a vocal-*f*. The breath-*w* (*wh*) is represented by enlarging the hook of *w*; thus,  *wh*, as in  *where*. When *wh* precedes *l*, the hook of  *wl* is enlarged; thus,  *whl*, as in  *whale*.

42. The shorthand signs for the diphthongs, and double letters of the *w* and *y* series, are always written in the same direction; that is, they do not accommodate themselves to the consonant to which they may be written, as do the signs for the simple vowels *aw*, *o*, *oo*.

THE ASPIRATE, OR BREATHING, H.

43. The aspirate occurs in English only when preceding a vowel. It is sometimes expressed by a small dot prefixed to the vowel sign; thus,  *happy*,  *had*.

44. The consonant form for this letter is generally more convenient: it is written either  downward, or  upward. The downward letter is used in words that contain no other consonant, as  *hay*,  *hoe*. When *h* is joined to some other consonant, use that form which will most easily join with the following letter; as,  *ham*,  *honey*,  *holy*. When the stroke *h* is written medially, that is, between two other consonants, it must be so joined that the upward *h* cannot be read as *sr*, nor the downward *h* as *sch*; thus,  *unholy*.

ON WRITING PHONETICALLY.

45. Because of the deficiencies of the English alphabet, and the unphonetic character of our orthography, the spelling of a word is seldom a guide to its pronunciation. To write any given word, therefore, phonographically, its several *sounds* must first be ascertained: the phonographic letters which represent them should then be written. The practice of Phonography and the reading of Phototypy (see cover), will improve the student's pronunciation, and train his ear to discriminate differences in orthoepy.⁽⁴⁵⁾





THE CIRCLE *s* AND THE STROKE *s*.







46. The circle *s* is generally used in preference to the stroke *s*; thus,

 *sake*,  *soap*,  *such*,  *piece*,  *task*.

In such words, the vowel is placed and read to the stroke-consonant, and not to the circle *s*, to which no vowel can be placed or read. Observe particularly that the circle *s*, at the beginning of a word, is always read FIRST; and at the end of a word it is always read LAST. It may be thickened for *z*, and made double-sized for *ss*; thus,—

 *peas*,  *pass*,  *passes*,  *cause*,  *causes*.

47. The stroke *s* or *z* is used when a word contains no other consonant; as  *ice*,  *see*,  *ease*; also when a word begins with a vowel followed by *s*; as  *ask*.







48. The stroke *s* is also used (1) when initial *s* is followed by two vowels; as  *science*; (2) and generally as the first letter of a word beginning with *s*, vowel, *s*; as  *society*,  *Sisera*; (3) also when final *s* is followed by a vowel; as  *mercy*,  *noisy*; and (4) when final *s* is preceded by two vowels; as  *chaos*.






49. The stroke *z* is used in *all* words that begin with the sound of *z*; as,  *zeal*,  *Zion*,  *Xerxes*.

45. *A* (*æ*), when followed by *r* in English, as in *mare*, has a broader sound, approaching *æ*, than when followed by any other consonant. The *r* sufficiently points out this difference. In Scotch, French, German, Italian, etc., in which this deep *a* occurs independently of *r*, it is represented by two dots parallel to the consonant, in the second vowel place.

VOCALIZATION OF WORDS.

50. When a vowel comes *between two consonants*, it is possible to write it either after the first or before the second; thus,




 or  *cap*,  or  *cape*,  or  *keep*.

Care must be taken not to write the vowel sign *in an angle* between two letters; as , which might be read either *kee-p* or *k-ahp*:  for *nick-nack*,  for *almanac*, are not so clear as  *nick-nack*,  *almanac*. The three following rules will guide to the vocalization of all MONOSYLLABLES.

51. FIRST-PLACE VOWELS are written *after the first consonant*; as,





 not  *pack*;  not  *maul*.

52. SECOND-PLACE VOWELS are written *after the first consonant when LONG, and before the second when SHORT*: thus,









 *gate*,  *get*,  *cope*,  *cup*.

It is thus known whether a second-place vowel is long or short, independently of the heaviness or lightness of the vowel sign.

53. THIRD-PLACE VOWELS are written *before the second consonant*; as,

 not  *tick*;  not  *poor*.

54. In the vocalization of words of more than one syllable, the vowel should be placed to the consonant to which it belongs in dividing the word into syllables, when it is equally convenient, and when there is no danger of its being misread for some other vowel.

55. When the diphthongs  *i*,  *ow*, are written by themselves for the words *I*, *how*,  *I* is placed ABOVE the line, and  *how* ON the line. When either of these diphthongs commences a word, the first place is the most convenient; as  *eyes*,  *ounce*; in other cases they are generally more easily written in the third place; as,  *spike*,  *vow*.

56. When a FIRST-PLACE vowel comes before the first consonant of a word, the vowel may be more conveniently written first in point of time, and the consonants afterwards.

Name. as in		L hook.	R hook.	N hook.	Half Length.
pee P, pea	↖	pl ↖	pr ↖	pn ↖	pt ↖
bee B, bee	↖	bl ↖	br ↖	bn ↖	bd ↖
tee T, tea	|	tl |	tr |	tn |	tt |
dee D, day	|	dl |	dr |	dn |	dd |
chay CH, cheer	/	chl /	chr /	chn /	cht /
jay J, jeer	/	jl /	jr /	jn /	jd /
kay K, come	—	kl —	kr —	kn —	kt —
gay G, gum	—	gl —	gr —	gn —	gd —
ef F, fie	↖	fl ↖	fr ↖	fn ↖	ft ↖
vee V, vie	↖	vl ↖	vr ↖	vn ↖	vd ↖
ith TH, thin	(	thl (	thr (	thn (	tht (
thee TH, then	(	thl (	thr (	thn (	thd (
es S, see	)	S ○	st ○	sn)	st)
zee Z, zeal	)	Z ○	.....	zn)	zd)
ish SH, she	↖	shl ↖ up, down	shr ↖ down	shn ↖ down, up	sht ↖
zhée ZH, vision	↖	.....	zhr ↖	zhn ↖	zhd ↖
em M, me	↖	ml ↖	mr ↖	mn ↖	{mt md}
en N, no	↖	nl ↖	nr ↖	nn ↖	{nt nd}
ing NG, sing	↖	.....	nfr ↖	ngn ↖	.....
el L, law	↖	.....	.....	ln ↖ up, down	{lt ld}
ar R, ray	↖	R ↖ up	.....	rn ↖ down, up	{rt rd}
woy whay yay	↖	atfch H	kw gw	emp m ^g	ler arch
W wh Y	↖	9	kw gw	m ^g lr r ^{ch}	wil whil
up up up	↖	down up	↖	↖	up up

Short.						Long.					
ă	ĕ	ĭ	ō	ŭ	ö	ah	eh	ee	aw	ō	ōō
·	·	·	—	—	—	·	·	·	—	—	—
am,	ell,	ill,	olive,	up,	foot.	alms,	ale,	eel,	all,	ope,	food
<i>ī</i> [∨] isle, <i>ow</i> [^] owl, <i>ū</i> _^ | tune, <i>ai</i> [^] ay, <i>oi</i> [^] oil.											
The diphthongs <i>ī</i> , <i>ow</i> , may be written in ANY position.											
wă	wĕ	wĭ	wō	wŭ	wö	yă	yĕ	yĭ	yō	yŭ	yö
˘	˘	˘	˘	˘	˘	˘	˘	˘	˘	˘	˘

These twelve signs are written light for short vowels, and heavy for long ones.

57. HOOKED CURVES.—As the stroke *s* hooked, thus *ſ*, is not required for *sr* (the circle *s* joined to the downward *r* being equally serviceable), and as the downward *r*, hooked for *rr*, would be almost useless, the two forms *ſ* and *ſ* are given to *fr*, *thr*, and their heavy strokes to *vr*, *thr*, as extra signs. These duplicate forms are distinguished, in ordinary printing thus:—“*fr*, *vr*, *θr*, *ār*” represent the alphabetic forms *ſ* *ſ* *ſ* *ſ*, and “*fr*, *vr*, *θr*, *ār*” the EXTRA forms *ſ* *ſ* *ſ* *ſ*.

58. TICK *H*.—The downward *h* may be reduced to a tick before *m*, *l*, downward *r*, stroke *s*, or a hook; as *hm* (this outline is sufficient for the word *whom* = *hōōm*), *hl*, *hr*, *hs*, *hthr*. This tick *h* cannot be used before *m* or *l*, when a FIRST-PLACE vowel follows *h*.

59. All the letters at the bottom of the last page may be hooked at the end for *n*. The seven straight strokes may be hooked for *f* (see par. 82). *Mp* may be hooked initially for *mpr*, and finally for *n*; and after being hooked it may be halved for *t* or *d*. *Reh* may be halved after being hooked finally for *n*. (See paragraphs 91, 92.)

60. A letter with an initial or final hook (or both an initial and final hook) may be written half-length for the expression of either *t* or *d*; thus, *kl̄t* or *kld*, *wt̄* or *wd*, *mnt̄* or *mnd*, *ſ̄* (up) *ſ̄* (down, when joined) *lnt̄* or *lnd*, *rnt̄* or *rnd*, *wnt̄* or *wnd*.

DOUBLE AND TREBLE CONSONANTS.

INITIAL L AND R HOOKS.

51. The simple articulations *p, b, t, d*, etc., are often closely united with the liquids *l* and *r*, forming a kind of consonant diphthong, and pronounced by a single effort of the organs of speech; as in *plough, brow, try, drink*, etc. The natural way of expressing these combinations in writing would undoubtedly be by some marked and uniform modification of the *simple* letters. It is effected thus:—

\diagdown *p*, with *l*, becomes \diagdown *pl*; \diagdown *p*, with *r*, becomes \diagdown *pr*;
 \mid *t*, with *l*, becomes \mid *tl*; \mid *t*, with *r*, becomes \mid *tr*.

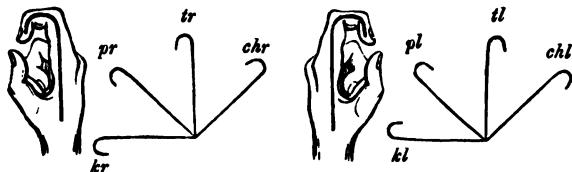
As a curve cannot receive a hook on both sides of the stroke (for such characters as \diagdown could not be written both accurately and quickly), and as the *r* compounds are much more frequent than the *l* compounds, a hook prefixed to a curve always adds *r* to the primary letter (except in the case of \diagup *wl*, explained par. 40), thus—

\diagup *th*, with *r*, becomes \diagup *thr*; \diagdown *f*, with *r*, becomes \diagdown *fr*.
 \smile *n*, with *r*, becomes \smile *nr*; \frown *m*, with *r*, becomes \frown *mr*.

62. A series of curved hooked letters to represent the addition of *l*, is produced by making a LARGE hook. (See Table, page 24, col. 3.) The opposite, or "extra," large hooks for *fl, vl, dl, dl*, (par. 57,) are not required. When *fl* does not join easily to the preceding consonant, as after the upward *r*, *f* may be written for *fl*, and the hook may be added when vocalizing the word. The principle of hooking on *l* and *r* to the other letters, does not apply to the letters *l* and *r* themselves.

63. In these hooked letters, the hook must not be considered as *r*, and the stem as the primary letter, but the *whole form* \diagdown must be taken to represent the consonant diphthong *pr*, considered as a whole; and in no case can the *r* be read first; thus \diagdown cannot be considered as *rp*, and used for *reap*.

64. If the Right hand be held up, with the first finger bent, the outline of *tr* will be seen; and if the Left hand be held up, in the same way, the outline of *tl* will be seen. By turning the hand round to the following positions, all the double consonants of the *pr* and *pl* series will be formed.



As an additional mnemonic, it may be observed that a circle may be struck by turning the hand to the right, as a screw is driven; or, in the opposite direction, by turning the hand to the left. Circles may accordingly be described as "right" or "left." It will be noticed that the motion which makes a "right" circle forms the *r* hook, and the motion that makes a "left" circle forms the *l* hook. The *pr* series of letters have received the best set of signs, namely, the RIGHT circular motion, because the combinations *pr*, *tr*, etc., occur five times as often as *pl*, *tl*, etc., and this is the best sign for writing, both when occurring singly, and when joined to other letters. It may also be observed that when the circle *s* *o* is written by itself, it will be found more expeditious to strike it by the LEFT than by the RIGHT motion. It is also found that the LEFT curves *—* *—* *(* abound in the English language, when written in Phonography, above the RIGHT curves *(* *—* *)*







65. When speaking of these double consonants, as, for instance, in a phonographic class, it will be found convenient to pronounce them with monosyllabic names; thus, *tr* should not be called *te*, *ar*, but *ter*; and so with *per*; *tel*; *pel*, etc. A distinction is thus made between *p*, *l*, pronounced as two letters, and *pl*, pronounced as one. The former would mean *—*, the latter *—* (So the compounds in par. 30 may be named *tess*, *kess*, *sek*, etc.) These double consonants are vocalized like the single ones; thus,




tree, *pray*, *apply*, *utter*.

66. *Shl*, *shn*, *shnt*, and *rt*, upward, and *ln*, *lnt*, downward, must never stand ALONE, because they would then be read as other letters, thus, *shn*, struck upward, becomes *shr* (which it represents when standing ALONE) if supposed to be struck downward; and *ln*, written downwards, and standing alone, is *wl*.






SPR SERIES OF CONSONANTS.

67. From the *pr* series of double consonants, a series of treble consonants is formed by making the hook into a circle; thus,

 *spr*,  *str*,  *skr*;  *sbr*,  *sdr*,  *sgr*.

This principle also gives  *skw* from  *kw*; as,  *square*









68. These treble consonants are used initially, thus,

 *straw*,  *strike*,  *scrape*,  *spray*,  *supreme*.




69. There is no danger of *spr*, *str*, *skr*, being read as *sp*, *st*, *sk*, because in the latter case the circle *s* is always written on the right-hand or upper side; thus,

 *sp*,  *st*,  *sk*.




70. Except when *spr*, *str*, *skr*, occur initially, the circle *s* and the hook of the double letter must be distinctly expressed; thus,



 *express*,  *Exeter*,  *pastry*,  *registry*,  *disclose*,
 *excursive*,  *destroy*,  *prosper*.

71. When one of the *l* or *r* hooked letters follows the circle *s*, and a perfect hook cannot be formed, an imperfect one will suffice; thus,—







 *explain*; or it may be omitted; thus,  *subskibe* for *subscribe*,  *superskibe* for *superscribe*.


72. After *t* and *d*, the circle may be turned to the right in order to form the treble consonants *skr*, *sgr*; thus,

 *describe*,  *disagree*,  *disgrace*.

73. In the combinations *dk*, *dsg*, the circle is written on the other side; thus,  *desk*,  *disguise*.

74. *S* is joined to a consonant of the *p/* series, and to *w*, thus,

 *supply*,  *settle*,  *saddle*,  *sickle*,  *suffer*,  *sway*.

75. Occasionally it is more convenient to write the single consonants than to use a double letter of the *p/* and *pr* series; thus,  is the *best form for sensible*.





N HOOK.


76. *N* following a STRAIGHT letter is expressed by a small final hook on the LEFT-HAND side of a perpendicular stroke, and on the corresponding side of any other straight letter (see Table, page 24); thus,

 *tone*,  *train*,  *pain*,  *cane*,  *turn*.






77. By making the hook into a circle, *s* or *z* is added; thus,


 *tones*,  *trains*,  *pains*,  *canes*,  *turns*.











This circle on the left means *ns* only when it occurs at the end of a word; thus,  is not *pns-m* but *p-s-m*. When the *s* or *z* circle is final after a straight letter, it is written on the other side: thus,  *ts*,  *ps*,  *ks*. (See par. 30.)

78. The *ns* circle is made double-size for *nsez*; thus,  *expenses*.

79. A small hook at the end of a curve always adds *n*; thus,












 *shine*,  *feign*,  *lean*,  *known*,  *mine*.


80. *S* or *z* is added to the *n* hook following a curve, by making a small circle at the end of the hook; thus,  *mines*.

81. A vowel after a letter with the *n* hook is to be read BEFORE the *n*; thus,  *men*. To express a vowel AFTER *n*, the stroke *n* must be used; thus,  *many*,  *tiny*. As the stroke *n* (and also the stroke *s*, and frequently *t* and *d*), at the end of a word, thus indicates a final vowel, the vowel may be omitted in swift writing; thus,  *pen*,  *penny*,  *plenty*,  *fan*,  *Fanny*,  *fans*,  *fancy*.





F OR V HOOK.

82. *F* or *v*, when following a STRAIGHT letter, is expressed by a final hook on the RIGHT-HAND side of a perpendicular stroke, and on the corresponding side of any other straight letter; thus,











 *tf*,  *chf*,  *pf*,  *kf*,  *rf* (upward),  *hf*;
as in  *tough*,  *David*,  *cough*,  *lithograph*,  *turf*.









There is no *f* or *v* hook to CURVED letters. The hook may be thickened for *v* if necessary. The stroke *f* after a straight letter indicates a final vowel, as  *coffee*.







-TION HOOK.

83. The terminations *-tion* (*shon*), *-sion* (*zhon*), *-sian* (*shan*), etc., are expressed by a large final hook; thus,  *mission*,  *version*,  *Persian*,  *nations*.

84. When the *-tion* hook follows a CURVE, it is written on the INNER side, like the final *n* hook. It may be written on EITHER side of a STRAIGHT LINE, under certain restrictions, as follows:—







85. At the end of a straight letter beginning with a hook or circle, or springing from a curve, the *-tion* hook, when final, is written on the OPPOSITE side, that the straightness of the letter may be preserved; thus,  *oppression*,  *correction*,  *collection*,  *circulation*,  *recreation*,  *station*,  *section*,  *secretion*,  *affection*,  *selection*.

86. In other cases, *-tion* when final, and following a straight letter, is written on the side opposite to that on which the vowel (or accented vowel if more than one) occurs; thus,  *passion*,  *caution*,  *action*,  *rogation*,  *diction*,  *operation*,  *Persian*. This rule will show when the omitted vowel is to be read before *-tion*, and when before the previous consonant. After *t* or *d*, not preceded by a hook, circle, or loop, the *-tion* hook is always written on the right; as  *addition*.















87. When *shon* or *zhon* follows the circle-*s*, it is expressed by continuing the *s* circle to the other side of the consonant; thus,  *decision*,  *possession*,  *position*,  *transition*,  *compensation*. In this case, the hook *-tion* may be vocalised for a second or third-place vowel only, by writing the vowel-sign BEFORE the end of the outline for a second-place vowel, and AFTER it for a third-place vowel, as in the above examples. This hook is used only when a vowel comes between *s* and *-tion*, not in such words as  *question*.






88. The circle *s* or *z* may be added to this back hook, and it may occasionally be used in the middle of a word; thus,

 *positions*,  *positional*,  *transitional*.






89. The *n*, *f*, and *-tion* hooks may be used medially; as,  *vanish*,  *perfection*,  *national*; and the *-tion* hook may be thickened for *-sion*; thus,  *artesian*,  *derision*,  *vision*.

HALVING PRINCIPLE, ADDING T OR D.







90. By halving any consonant (see par. 94), whether single, double, or treble, *t* or *d* is added, according as the letter is thin or thick; *t* being generally added when the letter is *thin*, and *d* when it is *thick* (see page 24, last column); thus,  *talk*,  *talked*,  *bake*,  *baked*,  *rip*,  *ripped*;  *live*,  *lived*,  *rub*,  *rubbed*,  *beg*,  *begged*,  *trot*,  *bride*.







91. A vowel BEFORE a half-sized consonant is read before both letters; as,  *east*,  *eased*,  *oft*,  *ached*,  *act*.

92. A vowel AFTER a half-sized consonant is read next to the PRIMARY single, double, or treble letter; thus,




 *coughed*,  *point*,  *taint*,  *bread*,  *street*.

93. *M*, *n*, *l*, and *r* are shortened for the addition of *t*, and these shortened strokes, when thickened represent *md*, *nd*, *ld*, *rd*; thus,





 *tempt*,  *deemed*,  *sent*,  *send*,  *old*,  *appeared*.






94. The only consonants that do not admit of being halved for the addition of *t* or *d* are  *ng*,  *mp*,  *lr*, and  *rch*; but *mp*, *rch*, when hooked finally, may be halved, as  *impend*,  *urgent*.

95. *Lt*, when standing alone, is written upward; in other cases, either upward or downward; *ld* is always written downward; thus,











 *lute*,  *melt*,  *pelt*,  *knelt*,  *fold*.

96. *D* is added to both light and heavy letters, for the past tense; as,





 *metted*,  *peopled*,  *ordered*,  *measured*.

97. To express *d* or *v* by a final hook, instead of *t* or *f*, the hook is thickened; thus,  *attained*,  *pained*,  *lend*,  *strife*,  *strive*. The thickening of the *n*, *f*, and *-tion* hooks is not necessary except when precision of sound is required.

98. A half-sized letter may represent either an added *t* or *d*; as,

 *mind*,  *font*,  *fond*,  *upward*,  *downward*,  *forward*, (*wd* being used as a contraction for *ward*),  *rapid*,  *repeated*,  *alphabet*,  *between*.












99. A full-sized and a half-sized consonant, or two half-sized consonants, should not be joined unless they form an angle at the point of union; because it would sometimes be doubtful whether such combinations were meant for a single letter, or a full-sized and a half-sized letter, or two full-sized letters. For instance, *k* and *kt*, *l* (upward) and *lt*, *tr* and *tt*, *d* and *dt*, *nt* and *mt*, are not allowable combinations: these double consonants should either be resolved into their simple letters, or the pen should be taken off; thus,

 *kicked*,  *treated*,  *intimate*,  *practicable*.




100. The half length consonants are named — *ket*, *gent*, *art*, *elt*, *emt*, *emd*, *will*, etc.







ST AND STR LOOPS.

101. *St* (and sometimes *zd* when final,) is written by a loop about half as long as a consonant, on the same side as the circle *s*; as,

 *state*,  *stop*,  *stock*,  *steam*,  *still*,
 *toast*,  *kissed*,  *fast*,  *last*,  *rest*,  *disposed*.

102. This loop is used chiefly as initial or final, but it may be employed medially when the loop can be distinctly formed; as in

 *testify*,  *justify*,  *investigation*.

103. A wider loop, two-thirds of the length of a consonant, represents *str*; thus,  *faster*,  *muster*,  *minister*. The use of the *str* loop INITIALLY and MEDIALY is not recommended:  *strap* cannot be halved for past tense: write  *strap*,  *strapped*.

104. These loops may be combined with the initial *pr* and the final *pn* series of straight letters; thus,

 *stoker*,  *against*,  *cleansed*,  *punster*,  *stopper*

105. *S* may be added to a final loop or to the large *ss* circle by continuing the stroke of the loop or circle; thus,

 *crusts*,  *lists*,  *dusters*,  *punsters*,  *exercises*.

LENGTHENED CURVE, ADDING THR, ETC.

106. When a curved consonant is written twice its usual length, it expresses the addition of *thr tr*, or *dr*; but *ng*, *mp*, and *rch*, when doubled, become *yker* or *yger*, *mper* or *mber*, and *rcher*; thus,

father, *neither*, *mother*, *letter*,
order, *distemper*, *archer*.

107. These double-length consonants may be hooked for *n*, as *slander*, *inventor*, *thunder*. They are vocalized like the half-length ones (par. 91, 92). They should not be adopted by the learner until he has gained some degree of fluency in writing.

VOCALIZATION OF THE PL, PR SERIES OF CONSONANTS.

108. One of the long vowels *ah*, *eh*, *ee*, may be expressed BETWEEN the two letters of one of the *pl*, *pr* series of consonants, by a small circle BEFORE or ABOVE the consonant; thus, *dear*, *careless*.

109. The SHORT vowels *æ*, *ɛ*, *ɪ*, are written by a small circle placed AFTER or UNDER the consonant; as,

Charles, *term*, *tell*, *till*, *gardener*.

110. When the position of the consonants renders it inconvenient to observe this rule, the circle may be written on EITHER side, for either a LONG or a SHORT vowel; thus,

regard, *engineer*.

111. A stroke vowel is struck THROUGH the consonant; thus,

court, *cold*, *school*, *record*, *soldier*.

112. When an initial hook or circle would interfere with a first-place vowel, or a final hook or circle with a third-place vowel, the vowel-sign may be written at the BEGINNING or END of the consonant; as,

dormouse, *figuration*, *figures*.

113. A vowel before the final *r* of a lengthened curve is written accordance with the rules in par. 108-112; thus *adventure*.

3 *Man*.

PREFIXES.

114. The following prefixes are written near the remaining part of the word, but in reporting (except the dot *con*.) it is frequently allowable to join them, to save time.

115. CON or COM is expressed by a light dot, written at the beginning of the word; thus, *j*. *contain*, *v* *comply*. When preceded by a consonant, either in the same or the preceding word, *con* or *com* is understood by writing the syllable that follows, UNDER or CLOSE TO the consonant that precedes; thus, *p* *inconstant*, *ac* *accomplish* (in practice, the vowel of *ac* may be omitted), *d* *decompose*, *b* *discompose*, *b* *discontent*, *r* *irreconcilable* (with the downward *r*), *r* *reconcilable* (upward *r*), *m* *misconduct*, *r* *recommend*, *u* *uncommon*, *u* *unconfined*, *y* *you will comply*, *I* *I am content*, *a* *and contrive*, *a* *and compare*, *c* *and connected*, *c* *and consented*, *h* *has commenced*, *i* *and is content*. (See the signs for *and*, *has*, *is*, pages 39, 40.)

116. INTER, INTRO *as*, *i* *interview*, *i* *introduction*.

117. MAGNA, MAGNI *as*, *m* *magnanimous*, *m* *magnify*.










118. SELF *as*, *s* *selfsame*; *s* *self-control*. [nify.]

119. The prefix IN or UN may be expressed before the treble consonants *spr*, *str*, *skr*, and before *h*, by a back hook; thus, *i* *inspiration*, *i* *instruct*, *u* *unstrung*, *u* *unscrew*, *i* *inscription*, *i* *inherit*, *i* *inhuman*. This abbreviation cannot safely be used in *insolvent*, *insoluble*, *unholy*, etc., because *i* *insolvent*, *u* *unholy*, would not be sufficiently distinct from *s* *solvent*, *h* *holy*.









120. A prefix resembling in sound any of the above may be written in the same manner; thus, *a* *accompany* (*akumpani*), *r* *recognize*, *c* *circumspect*, *c* *circumstances*, *c* *circumscribed*, *i* *incumbent*, *e* *enterprise*.




AFFIXES.




121. The following affixes are written near the preceding part of the word :—

122. ING is expressed by a light dot at the end of a word ; thus,  *eating* ; or by the alphabetic  ; as  *parting*. INGS is written by / or \, or the alphabetic form  *ings*, as  *doings*,  *engravings*,  *sayings*. The dot *ing* (·) or tick *ings* (′) should be used only when  does not join well. The consonant  should always be written after the circle *s*.




123. -ALITY, -ILITY, -ARITY, etc. Any consonant when disjoined from that which precedes it, expresses thereby the addition of *ality* or *arity*, or any other termination of similar sound ; thus,





	carnality,	|		barbarity,
	formality,	|		peculiarity,
	penalty,	|		popularity,
	probability,	|		regularity.

124. LY  as  *heavenly*. This affix does not interfere with *-ality*. It is generally more convenient to join the *l* ; as  *goodly*.

125. MENTAL, MENTALITY  as  *instrumental* or *instrumentality* ;  *fundamental*.

126. SELF  as  *thysself*.  SELVES, as  *themselves*.

127. SHIP  as  *stewardship*. Sometimes the two letters *sh*, *p*, can be written faster, if joined, than a separate *sh* ; thus,  *friendship*.

128. A logogram (or word-letter, par. 131) may be used either as a prefix or affix ; thus,  *Lordship*,  *afternoon*,  *undertake*,  *hereafter*.

METHOD OF PRACTICE.

129. The learner should not attempt, at first, to bring into use all the abbreviating principles here introduced. He should be content to practise, for two or three weeks, a rather lengthened style of Phonography, making much use of the simple consonants, until he feels confidence in the use of the phonographic characters, and in the principle of phonetic spelling. He may then gradually adopt the double and treble letters, and the prefixes and affixes, etc., *as he requires them*; that is, as he feels that the style he is employing is not brief enough for the manual dexterity he has acquired. In selecting one out of two or more possible forms for any word, the student must recollect that great ease in writing, and, consequently, the saving of time, is not secured by using hooked and grouped, and especially half-sized, letters, on all possible occasions; but he must learn to make a judicious selection. "Forward!" is the word for the formation of outlines, and the pupil should avoid, as far as possible, all joinings that check the pen.

130. The pupil should spend as much time in *reading* as in *writing* Phonography. Printed rather than manuscript Phonography should be selected for this purpose. To those who wish to excel in Phonography *as an Art*, the perusal of one or two shorthand volumes is recommended before a rapid style of writing is acquired, in order that the style may be formed on a correct model.⁽¹³⁰⁾ Much advantage will also be derived from transcribing phonetic printing into shorthand. In this case the pupil has the phonetic spelling of each word provided to his hand. The *Phonetic Journal*, published weekly, price 1d., is recommended for these purposes, as it contains both shorthand and phonetic printing.

130. When learning Phonography, the following method of practice will be found useful:—Take a specimen of printed shorthand in the *Phonetic Journal* and read it over two or three times. Then write it in shorthand, from the shorthand copy, pronouncing every word aloud when it is written. When this is done, take the key in the common printing, and write it in shorthand without referring to the original. Then compare the manuscript shorthand with the printed shorthand, and if any errors appear, correct them, and write such words *several times*, filling a line with each word, and pronouncing it aloud when *writing it*. This course should be continued until a correct style is obtained.

GRAMMALOGUES.

131. Phonography may be written either IN FULL or IN BRIEF. Full Phonography signifies the expression of every vowel and consonant in a word by its shorthand letter. In Abbreviated Phonography every word of frequent occurrence is represented by one or more of its prominent letters. These words are called GRAMMALOGUES, or LETTER-WORDS, and the letters that represent them are called LOGOGRAMS, or WORD-LETTERS. Thus, each of the following words in line 1 is represented by the under-written shorthand letter in line 2, which letter forms part of the word when written in full, as in line 3:

- | | | | | | | | | |
|----|------------|-----------|-------------|------------|-------------|--------------|---------------|--------------|
| 1. | <i>of,</i> | <i>to</i> | <i>for,</i> | <i>be,</i> | <i>are,</i> | <i>have,</i> | <i>which,</i> | <i>from.</i> |
| 2. | | | | | | | | |
| 3. | | | | | | | | |

132. There are two Styles of Abbreviated Phonography; the First is used in correspondence, and for general purposes; and the Second is employed by reporters. The First Style is generally called "Phonography," and the Second Style, "Reporting." These two Styles differ chiefly in the number of grammalogues employed. In the First Style 150 are used. (See pages 38-41.) Logograms that are written *above* the line (except horizontal and vowel logograms,) or *through* the line, cannot be employed on unruled paper. These words should, in that case, have their remaining consonants or vowels inserted.⁽¹³²⁾

133. The stroke-vowels *aw*, *o*, *oo*, are used as logograms in each of these directions . The dash represents the common word *and*; this sign being serviceable in Phraseography, where the vowel *dot* could not be used. This series of vowel grammalogues is—

<i>all,</i>	<i>too,</i>	<i>two;</i>	<i>oh,</i>	<i>owe,</i>	<i>(did);</i>	<i>awe,</i>	<i>who;</i>
<i>of,</i>	<i>to;</i>	<i>on,</i>	<i>but;</i>	<i>and,</i>	<i>should.</i>		

132. They are employed in printed Phonography, although it is done on unruled paper, that the printing may serve as a guide to the writer; and the line underneath, or through, such words, is dotted in. In manuscript Phonography it is less trouble to vocalize such words than to insert this dotted line.

Grammalogues marked "1" (first position) are written *above* the line, and those marked "3" are written *through* the line (third position). Grammalogues unmarked are written *on* the line. (See pars. 136, 137.)

CONSONANTS.			knt	↗	cannot 1
P	↘	happy 1, up; put 3	ks	—	because 1
pu	↘	upon	kl	↗	call 1
pr	↘	princip ^{al} 3	kr	↗	care
prt	↘	particular 1, opportu- [nity 3	krt	↗	according 1
B	↘	by 1, be; to be 3	kw	↗	equal-ly
bv	↘	above	G	—	go 1, ago 1, give-n
bn	↘	been	gd	—	God 1, good
br	↘	remember-ed, mem- [ber; number-ed 3	grd	↗	great
T	|	at 1, it; out 3	F	↗	if
tl	|	told	ft	↗	after 1
tr	↘	truth; true 3	fn	↗	Phonography
trt	↘	toward	fr	↗	for
D	|	had 1, do; differen ^t _{ce} 3	fr	↗	from
dd	|	did	V	↗	have
df	|	advantage; difficult 3	vr	↗	over 1, ever-y
dn	|	done; down 3	vr	↗	very; however 3
dr	↘	Dr 1, dear; during 3	TH	(	thank 1, think
CH	↘	much 1, which; each 3	tr	)	through 3
J	↘	large 1	TH	(	though 1, them
ju	↘	general	tht	(	that 1, without
jnt	↘	gentleman 1, gentle- [men 3	ths	↗	those 1, this; these 3
K	—	can 1, come	dr	(	other
kt	—	could	dr	)	their, there
			S	)	so, us; see S, use (<i>noun</i>)
			s	o	as, has 1, is, his

PHONETICALLY ARRANGED.

89

st	o	first
sprt	^	spirit
sv	e	several
Z	)	was ; use (<i>verb</i>) 3, [whose 3]
SH	/	shall, shalt
shrt	2	short l
ZH	/	usual
zhr	2	pleasure
M	(	me l, my l, him, may
mt	(	might l
ms	o	myself l, himself
mp	(	important l, improve- [d-ment]
mr	(	more l, Mr., mere
N	(	in l, any l, no
nt	^	not l, nature
nd	^	hand l, under
nn	^	opinion
nr	^	nor l, near
NG	^	language l, thing
L	^	Lord
R	^	or l, your ; year 3
r	^	are ; our 3
rd	^	word
W	^	we
wn	^	one
wl	^	will
Wh	^	why l, whether
whl	^	while l
Yt	^	yet
H	2	he

VOWELS.

Dash	/	and (up)
ä	.	a, an
ah	.	ah !
ē	.	the
eh	.	eh ? aye (e, ever)
ō	^	of
	|	on
aw	^	all
	/	awe
ū	|	but
ō	|	O, oh ! owe
ōō	^	to
	/	should (up)
ōō	^	two, too
	/	who

DIPHTHONGS.

wē	^	when
wī	^	with
wō	^	what
wōō	^	would
yō	^	beyond
yōō	^	you
ī	^	I
ay	^	ay (broad ai, yea)
ow	^	how

GRAMMALOGUES—

A, an	|	did	∪	have
above	—+—	differen ^t	9	he
according	+—	difficult	(	him
advantage	|	do	∪	himself
after	∪	Doctor	^	how
all	J	done	9	however
and (up)	—J—	down	∨	I
any	+—	during	(	if
are	/	each	(	important ^y
as, has	∪	equal-ly	(	improve-d-ment
at	∪	ever-y	(	in
awe	o	first	o	is, his
be	∪	for	—	it
because	∪	from	(	language
been	J	general	/	large
beyond	✓	gentleman	∪	Lord
but	✓	gentlemen	(	may
by	||	give-n	(	me, my
call	—||—	go, ago	9	member
can	—	God	(	might
cannot	—	good	—	more
care	∪	great	∪	Mr, mere
come	—|—	had	/	much
could	∪	hand	∪	myself
dear	∪	happy	∪	nature

ALPHABETICALLY ARRANGED.

near	short	upon
no	should (up)	us
nor	so	use (<i>verb</i>)
not	spirit	use (<i>noun</i>)
number-ed	thank	usual
Oh! oh! owe	that	very
of	the	was
on	their, there	we
one	them	what
opinion	these	when
opportunity	thing	whether
or	think	which
other	this	while
our	those	who
out	though	whose
over	through	why
particular	to	will (<i>verb</i>)
Phonography	to be	with
pleasure	told	without
princip ^{al}	toward	word
put	true	would
remember-ed	truth	year
see	two, too	yet
several	under	you
shall, shalt	up	your

134. In the preceding Tables, some words are printed with a hyphen, thus, *give-n*; or, with a double termination; thus, *importan^t*; to intimate that the corresponding logograms represent both *give* and *given*, *important* and *importance*. The context will show which is meant. The letters *g, s, z, m, n, br, mr*, represent two words each, but they are such as cannot be read the one for the other.

135. *S* may be added to a logogram to mark the plural number or the possessive case of a noun, or the third person singular of a verb; as — *good*, — *goods*, (Lord, (Lord's, — *come*, — *comes*.⁽¹³⁵⁾

136. In general, the positions of the grammalogues, ABOVE, ON, and THROUGH the line, are determined by their vowels; and in the case of a word of more than one syllable, by its accented vowel. The positions of words, as determined by their vowels, are:—For perpendicular and sloping strokes, 1st position, *ah, aw, ī, oi*, ABOVE the line; 2nd position, *ā, ō*, ON the line; 3rd position, *ē, oo, ow, ū*, THROUGH the line.

137. Vowel logograms, and horizontal and half-sized consonants, have but TWO positions (see par. 139, note):—

1, *ah, aw, ī, oi*; that is, *a, o, i, oi*, ABOVE the line.

2, *eh, oh, ee, oo, ū, ow*; that is, *e, v, i, u, y, ou*, ON the line.

138. All grammalogues are written IN POSITION in accordance with the above rules, and are thus easily remembered, except,—

IRREGULAR GRAMMALOGUES.—CLASS 1.—Words of frequent occurrence, written ON THE LINE for the sake of convenience. They are: *advantage, are, be, been, dear, do, for, from, have, he, if, it, Lord, Phonography, shall, think, upon, usual, was, we, which, will, your*.

CLASS 2.—Words which in their proper position would clash with some other grammalogue. They are:—*any, go* (and *ago*), *in, me, more, much, number, O, over, particular, this, those, though, truth, with, your*.

135. *Has, his* may be distinguished from *as, is*, by placing the aspirate dot before the circle *s* which represents *as, is*, or by thickening the circle on one side.

Theoretically, *you* is *∧* (*yōō*) but the light sign *∧* (*yōō*) may be used because the latter sound does not occur in English. In like manner the circle *s* is commonly written light, like *s*, and the heavy hook *shon* (in *vision*) light like *shon* (*tion*).

Ay *✓* signifying *yes*, should be placed to the nominal consonant (par. 162) *that it may not be mistaken for the phrase on the* (par. 176).




GENERAL RULES FOR WRITING.





139. POSITIONS OF WORDS.—Phonographers, who wish to become reporters, should cherish reporting habits as soon as they can write the system fluently. In following a rapid speaker it is impossible to insert many vowels. If then we can, by a difference in the POSITION of a consonant outline, INDICATE the vowel, or principal vowel, of a word, it will facilitate the reading of the report. In reporting, a word that contains only one or two consonant strokes is usually written IN POSITION, in accordance with its vowel, or accented vowel, as explained in paragraphs 136, 137. Position should be observed only with respect to those words which if left unvocalised might be read for other words. As a general rule, a word that has an outline of its own, that is, an outline not used for any other word, as *system*; or that is vocalised, as *due*; or that has its principal vowel inserted, as *annual* (to distinguish it from *only*), need not be written in position.⁽¹³⁹⁾



140. A word composed of a horizontal and a down or up stroke, has its position determined by the down or up stroke, and not by the horizontal one; or, in other words, a horizontal letter, when initial, in the first position, and followed by a perpendicular stroke, must be written a little higher than usual to accommodate itself to the position of the following stroke; and when initial, in the first position, and followed by an upstroke, it must be written a little lower, for the same reason.











139. Outlines that contain only horizontal and half-sized letters, and belong to words that contain third-place vowels, as *cook*, *king*, *antique*, *canoe*, *music*, are written ON THE LINE, in accordance with paragraph 137. Our experience of the use of the third position for horizontals and half-sized letters, is not in its favor. On unruled paper the third position, with respect to letters of these two classes, cannot be distinguished from the second, except the words be written so low as to interfere with the line below. It is essential to easy and fluent writing that every word (except when it is joined to another word, as *the*, *a*, *he*, par. 176-8) should always be written in the same way, and in the same position. We cannot therefore place such words in the third position on ruled paper, and in the second position on unruled paper. Some writers of Phonography use double-line paper. We do not recommend it, for we find the upper line perplexing. When double-line paper is employed, the three positions for logograms may be distinguished thus:—1, If down or up strokes, *through* the top line; but if horizontal or half-length sloping, *under* it; 2, on the bottom line; 3, if down or up strokes, *through* the bottom line, and if horizontal or half-length, *under* it.





141. Double-length perpendicular curves take only one position, (the third,) THROUGH the line. Double-length sloping curves take two positions, (the second and third,) ON and THROUGH the line.








142. CIRCLE SS.—The large circle *ss* (par. 46) cannot be added to a hook or to a half-sized consonant. In the former case, it could not be distinguished from *s*; and in the latter, it would take up nearly the whole of the letter. The titles  *Misses* (plural of  *Miss*), and  *Mrs.*, should be written thus, for the sake of distinction.

143. VOCALIZATION OF THE LARGE CIRCLE.—The large circle *ss* may be supposed to contain the short vowel No. 2, namely, *sez* or *zez*, for the plural of nouns, and the third person singular of verbs. Other vowels may be expressed by placing the vowel-sign within the circle; thus,  *exist* (*ekzist*),  *Crassus*,  *precisely*,  *exercise*. No distinction can, in this case, be made between *aw*, *ō*, and *ōō*.

144. STROKE-VOWELS.—Theoretically a stroke-vowel is at a right angle with the consonant, but in practice it may be written at any angle that is distinct; thus,  instead of  *true*.

145. VOCALIZATION OF HALF-LENGTH CONSONANTS.—When the circle *s* follows a half-sized consonant, it must be read after the *t* or *d* added to the primary letter; thus,  *pat*,  *pats* (not *past*),  *pant*,  *pants*. No final vowel can be placed AFTER the *t* or *d* added by halving; thus    would not be *India, practice, faulty*, but *iniad, prackits, faultit*:    are the correct forms. This rule requires the learner's particular attention.

146. OMISSION OF VOWELS IN *PL*, *PR*, ETC.—It is seldom necessary to mark an unaccented vowel in a double consonant of the *pl* and *pr* series; thus,  *permit*,  *vocal*. In accented syllables, the vowel should be inserted; thus,  *pervért*,  *pérvert*.

147. TWO VOWELS CONCURRING.—When two vowels occur either before or after a consonant, the vowel that is sounded nearest to the consonant should be written nearest to it; thus,  *iota*,  *Messiah*. When two vowels occur between two consonants, one is placed to each; thus,  *quiet*. The diphthongs *i-a*, *oi-a* may be written thus,  *diamond*,  *royal*: and when the accent falls on the second syllable, thus,  *biography*,  *diagonal*. (See par. 54.)

148. DISSYLLABIC DIPHTHONGS.—The following form a series:—

└| ah-i, | eh-i, | ee-i, | aw-i, | oh-i, | oo-i.

This series of signs may represent diphthongs composed of an accented long vowel and ANY short vowel except *ö*; thus, the first sign may be written alike in “solfaing” and “solfaers,” also for *ay* (yes); the second in “saying, clayey, aerated, bayonet;” the third in “being, real, theory, museum;” the fourth in both *soil* (one syllable) and *sawing* (two syllables), etc. In *alien*, *folio*, *create*, etc., where the first vowel is not accented, the *yah* series of vowels should be used, and not the third of the above dissyllabic series.

149. FRENCH VOWELS AND NASALS.—In the French language occur several vowels, and a nasal utterance of others, unknown in English. These vowels are represented by short strokes parallel with the consonant, and nasality by *ç*; thus, *jeune* || *dû*, || *du*; *sain*, *an*, *on*, *un*. These words may be expressed in phonotypes thus,

ʒœn, dœ, du, œn, œ, œ, œ.

150. SCOTCH GUTTURAL CH.—The Scotch guttural *ch* (heard also in German, Irish, Welsh, and other languages), and the German *g* in *sieg* (victory), are written thus, *ch*, *gh*; as in *loch* (Scotch, lake), *ich* (German I), *Dach*, (German, roof), *Sieg*. The phonotypes are “x, q.”

151. WELSH LL.—The Welsh *ll*, which is the surd or whispered or breath form of the English *l*, (as *wh* is the breath *w*), is represented by *ʃ* *ll*; thus, *Llan*. The phonotype for this sound is ‘l’.

152. NOMINAL CONSONANT.—It is sometimes necessary to express one or more vowels or diphthongs without a consonant. In this case | | may be employed as outlines which have no specific values; thus, | | *E* for *Edward* or *Emma*, | | *I* for *Isabel*, or | | *a*, or | | *eh*? or *aye* (*e*, ever). The stroke-vowels may be struck THROUGH the nominal consonant, as | | *O* for *Oliver*, + | | *ö*. Christian names should be written in full when they are known. The nominal consonant may be joined to any other consonant, and be written in any direction; thus, | | Thomas Eah.

CONSONANT OUTLINES.

153. Seeing that in the Phonographic Alphabet *s* and *r* have duplicate forms, that *sh* and *l* may be written either upward or downward, that *w* and *y* have both vowel and consonant forms, that *h* may be written by its consonant form (up or down), or by a joined tick, or a dot; also that many groups of consonants may be expressed either by their alphabetic forms or by abbreviations, it is evident that a large number of words may be written in more than one way. For any given word the writer should choose that form which is most easily and rapidly written, and is at the same time capable of being clearly vocalized. The briefest outline to the eye is not always the most expeditious to the hand. The student will insensibly acquire a knowledge of the best forms by practice and observation, and especially by reading some book printed in Phonography. To assist him in the commencement of his practice, the following list of best outlines for the most common words that admit of a variety of form, is presented.

154. Abandon	Calamity	cistern
abrupt	calculate	cleanly
abstinence	candidate	cohesion
abundant	candlestick	colleague
America	capital	collect
anticipate	carnal	college
apartment	carter	colony
architect	catalogue	comfort
artery	cavern	commerce
article	certainly	commercial
articulate	certificate	commissariat
association	chairman	commission
attentive	challenge	commotion
Australasian	character	communicate
Being	charm	communion
benign	chart	companion
biuder	charwoman	comparatively
bondage	church	competitor
bookseller	circular	confederate
<i>bravery</i>	circulate	confer

conferred
 confirm
 connection
 conscience
 conscientious
 conservative
 consist
 consonant
 constitution
 contention
 continental
 continuation
 contradictory
 contrihution
 controvert
 convenient
 converse
 co-operate
 corner
 coroner
 corporal
 correct
 counter
 countenance
 ourage
 court
 coward
 creator
 creature
 criminal
 criticism
 cultivate
 culture
 Declare
 declared
 defect






























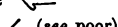






deliver-y
 demonstrate
 department
 derogatory
 destined
 despondence
 devour
 digestion
 direct
 dilapidation
 director
 directory
 discourage
 discretion
 distant
 diverge
 diversity
 divine
 division
 dormant
 doubtful
 doubtless
 Economy
 efficient
 effrontery
 embarrass
 embellish
 embody
 energetic
 England
 enormous
 enthusiasm
 entire
 entirety
 esteem
 exaggerate





































excessive
 extempore
 Facetious
 farewell
 farm-er
 fashionable
 fault
 favored
 favorite
 financial
 flesh
 flourish
 foolish
 forasmuch
 forego
 forgive
 former
 freeman
 freewoman
 Frenchman
 friend
 fulfil
 furnish
 furniture
 Galvanise
 gentle
 gentle, gently
 George
 get
 giant
 giantess
 golden
 govern
 governor
 grandfather
 gratitude





































Hall 2
 handsome 3
 harden 2
 hardly 2
 harlot 2
 harm 2
 haven 2
 headland 2
 health 2
 heartily 2
 herd 2
 heritage 2
 hermit 2
 Highlands 2
 highlander 2
 hobby 2
 hold 2
 Holland 2
 home 2
 homily 2
 honorary 2
 horizontal 2
 horn 2
 horrible 2
 horror 2
 horse 2
 hospital 2
 host 2
 hot 2
 hotel 2
 hound 2
 hull 2
 human 2
 humane 2
 humanity 2
 humble 2

humbug 2
 hundred 2
 hunter 2
 hurl 2
 hurried 2
 hurt 2
 hydrogen 2
 Identify 2
 ignorant 2
 illegal 2
 illusive 2
 imbecile 2
 imitative 2
 immaterial 2
 immoral 2
 immortal 2
 imperative 2
 imperfect 2
 imperial 2
 impertinent 2
 impoverish 2
 indebted 2
 independent 2
 index 2
 indicate 2
 indolent 2
 indulgent 2
 inefficient 2
 inferior 2
 initial 2
 innate 2
 insurance 2
 intelligence 2
 intend 2
 intention 2
 inter 2






interpret 2
 intoxicate 2
 January 2
 Kindly 2
 kindle 2
 Landscape 2
 laziness 2
 learn 2
 learner 2
 lesson 2
 liturgy 2
 London 2
 in London 2
 lyric 2
 Mainly 2
 martial 2
 mediate 2
 meditate 2
 merchant 2
 merciful 2
 metaphor 2
 metropolis 2
 military 2
 misapply 2
 mishap 2
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 Mormon 2
 mortal 2
 Narrative 2
 north 2
 northern 2
 numerous 2
 Origin 2
 original 2









Parlor 
 partner 
 passionate 
 patient 
 patron 
 pattern 
 persecutor 
 persuade 
 pertinent 
 petrify 
 Philadelphia 
 philosopher 
 photograph 
 ponder 
 poor  (*see pure*)
 potato 
 prefer 
 prejudice 
 prepare 
 prevent 
 printer 
 private 
 profit 
 pronoun 
 pronounce 
 prosecutor 
 Protestant 
 provide 
 provoke 
 pure  (*see poor*)
 purport 
 Ransom 
 refer 
 reference 
 rehearse 
 render 













right-hand 
 Sacred 
 sacrifice 
 seldom 
 sepulchre 
 sharp 
 shawl 
 shelter 
 shilling 
 situation 
 somehow 
 spontaneous 
 standard 
 stereotype 
 subdivide 
 suffrage 
 sugar 
 suggestion 
 suit 
 sweet 
 Switzerland 
 symbol 
 Teetotaler 
 telegraph 
 telescope 
 temperance 
 Ultimate 
 unavoidable 
 unwarrantable 
 upright 
 Venture 
 vertical 
 voluntary 
 volunteer 
 Wafer 
 wagon 




wait 
 wakeful 
 Wales  (*see Wells*)
 wallow 
 waltz 
 wander 
 want 
 ward 
 warn 
 warrant 
 weakness 
 wealth 
 wedding 
 Wednesday 
 Wells  (*see Wales*)
 Welsh 
 whatsoever 
 whensoever 
 wherefore 
 whereof 
 wheresoever 
 wherever 
 whisper 
 whitewash 
 whosoever 
 begin on the line
 wickedness 
 widow 
 witness 
 woman 
 worm 
 worse 
 writer 
 writing 
 written 
 Yard 
 yea 





155. By the aid of this list of words, (which should be written out in shorthand several times, inserting the vowels,) and the study of the following rules, the pupil will soon acquire a good style of Phonography. Outlines of frequently occurring words, such as "only," *n* and the downward *l*; "also," upward *l* and stroke *s*; "again," *g*, hook *n*; "were," *w*, upward *r*; "work," downward *r*, *k*; may with safety be left unvocalized.

156. Derivative words should COMMENCE like their primitives; as  *person*,  *personal*, not  *personal*; but the ADDITIONAL LETTERS should be written in the easiest way. So with respect to POSITION; as  *know*,  *knoweth*.

157. STROKE *H*.—The upward *h* may be joined to *p*, *t*, *ch*, thus:  *behave*,  *Tahiti*,  *Jehovah*; to *f*, *th*, thus:  *Fohi*; to *s* and *sh*, thus,  (first writing , and forming the circle when vocalizing); to *n*, *ng*, thus,  *enhance*; and to the upstrokes for *r*, *w*, *y*, *h*, thus,  *Rehob*. (*Sr* after upward *r*, *w*, *y*, *h*, would have the circle on the OTHER SIDE.) In speaking of outlines, whatever relates to *p*, *t*, *g*, *k*, *f*, *th*, *s*, *sh*, relates also to their corresponding heavy letters *b*, *d*, *j*, *g*, *v*, *z*, *z*, *z*.

158. The downward *h* may be joined to *ch* or *j* thus:  *Jehu*; to *s*, thus,  *Soho*; or to *s* and *sh*, thus,  (first writing , and making the circle when vocalising); and to *p*, *k*, *m*, *n*, *l*, and the upward or downward *r*, thus,  or  *Abraham*,  *cohort*,  *Mahomet*,  *Nahum*,  *Elihu*,  *Rehum* (Ezra 4. 8),  *Aarhuus*.

159. DOT *H*, AND TICK *H*.—The dot aspirate cannot be used AFTER A CONSONANT; thus,  is *Appii* (Acts 28. 15), not *Ap-hy*. The tick *h* is used before *l* and *r*, (par. 58,) in *hill*, *hail*, *whole* (*hwl*), *howl*; *her*, *here*, *hair*, *horse*, etc., and the upward stroke *h* in *holy*, *hallow*, *hilly*; *hoary*, *harrow*, *Horace*, etc. (See par. 161, 163.) The tick *h* may be used before a hook, when it gives an easy, brief, and legible outline; as,  *Hebrew*,  *hypercritical*.

160. INITIAL *R*.—When *r* is the first consonant in a word, the upward *r* is written, if a vowel follows, and the downward *r* is written if a vowel precedes; thus,  *ray*,  *rock*,  *run*,  *rose*,

rise, rule; air, earn, airs, arm, earl, error. This rule should not be applied when it would produce an awkward outline, as in *arid-ity*, *arithmetical*, *artichoke*, *article*, *earth*, *irradiate*, *oracle*, *origin-al*, *ornament*, *orthodox*, *orthography*; and a few others.

161. FINAL R.—The same rule applies to final *r*; as, tare, tory; fear, fury; pare, perry; car, carry; cheer, cherry.












162. It applies also when a hook, circle or loop is attached to *r*; as, Sir, sorry, star, story, stern, Styrian, source, sorrows, pierce, Paris. This rule does not apply when it would carry the hand more than one stroke below the line, as in prepare, and Shakspeare. The upward *r* is always written after an upstroke; as in rare, wore, where, superior, emperor.












163. INITIAL L.—The rule applies to initial *l* when followed by either of the horizontal consonants *k*, *g*, *m*, *n*, *ng*; as, like, lament, Lena, long; alike, element, Ellen, along. This rule does not apply when horizontal HOOKED letters follow *l*; thus, allegro, Ulmer; nor in illness, alliance, etc., which should agree with ill, ally.







164. FINAL L.—The rule applies to final *l* when preceded by *f* (or *v*), upward *r*, upward *k*, stroke *w* and *y*, or *sk*; as, fool, fellow, vale, valley, roll, relay, skill, sickly. Write *l* downward when following a straight letter, if two vowels come between; as bowel, trial.











165. PL AND PR SERIES.—The *pl* and *pr* series of double consonants should be kept, generally, for such words as contain no vowel between the two consonants, or only an obscure one; thus, pray, apple; but peer, pole, etc., should be written thus.









166. PAST TENSE.—The past tense of a verb ending in *t* or *d* is written thus, part, parted, not part, parted. Verbs that end with the sound of *z*, should be written in the past tense



with *sd* when only one stroke precedes; thus,  *caused*,  *gazed*,  *mused*; and by the loop *st* after two or more strokes; thus,  *refused*,  *indisposed*. Verbs ending in *rch*, *ry* should be written like  *march*,  *marched*, except  *arch*,  *arched*,  *urge*,  *urged*.



167. *FR, THR, ETC.*—The two forms for *fr*, *vr*, *θr*, *θr*, should be used thus:—In the case of a word that contains no other consonant stroke,     should be employed when a vowel follows; as,  *fry*,  *throw*, and the other series when a vowel, or the prefix *com*, precedes; as,  *offer*,  *ether*,  *comfort*. These two classes of words will thus be more readily deciphered in unvocalized Phonography, or Reporting. In other cases, that is, when another stroke comes before or after, select that form of *fr*, *θr* which makes the most convenient outline. If both forms are equally convenient,  *fr*,  *θr* should be preferred, as agreeing with the *pr* series.



168. JOINED VOWELS.—At the beginning of a word, a vowel may be joined to a consonant in the following cases: *aw* before *l* (upward); *wæ*, *wə*, before *k*, *r* (up), *m*, *tr*, *chr*, and *shr*; and the diphthong *i* before *t*, *sh*, *s*, *th*, *p*, *f*, *r* (down); thus,  *alter*,  *alteration*,  *walk*,  *war*,  *water*,  *item*.

169. A vowel may also be joined at the end of a word in such cases as  *about*,  *due*,  *new*,  *continue*. The vowel *o* (*all*) may be joined in  *Almighty*,  *almost*,  *already*,  *although*,  *always*,  *all-wise*.

170. JOINED VOWEL SIGN FOR *W*.—The small *w* may be advantageously joined to *k*, *m*, and *l*; as,  *wake*,  *woke*,  *wag*,  *woman*,  *wall*,  *William*,  *Wilson*. Before other consonants it is better to write the alphabetic  *w*.
















171. HOOKS.—A hook may occasionally be written when vocalizing; thus, first write  *inflict*, then make it into  *inflict*.

172. *NS* AFTER A CURVE.—When *ns*, following a curve, ends a noun in the singular number, or a verb, write the STROKE *n*, not the hook; thus,  *fence*,  *fences*.



173. *WH*.—If the writer should happen to write a small hook, instead of a large one, for *wh*, it may be corrected by THICKENING instead of ENLARGING the hook; thus  may stand for  *whine*.

CONTRACTIONS.

174. When *P* occurs between *m* and *t*, *T* between *s* and another consonant, *K* between *ng* and *sh*, or *ng* and *t*, or *G* between *ng* and *sh*, the *p*, *t*, *k*, or *g* may be omitted in Phonography; as,






P.  stamped (from  stamp),  cramped,  thumped
T.  mostly,  restless,  postpone; also in  postage
stamps,  testament,  New Testament,  testimony, etc.
K.  anxious,  sanction,  distinct. *G.*  distinguish.






175. OF THE.—The connective phrase “of the,” is intimated by writing the words between which it occurs NEAR TO EACH OTHER, thus showing that the one is *of the* other; thus,








 love of the beautiful,  plan of the work.






The prefix *con* or *com* (see par. 115) cannot be mistaken, in practice, for this mode of expressing *of the*.

176. TICK THE.—*The*, the most frequent word in the English language, may be expressed by a short slanting stroke / joined to the preceding word, and generally written downward; thus,

 in the,  for the,  of the,  with the,  to the;

but when more convenient, it is written upward; thus,  at the,  on the. The first stroke of *on the* is made sloping to keep the sign distinct from  I. (The scarce diphthong  ay should be accompanied with the nominal consonant, thus  ay, to prevent its being read as *on the*.) The tick *the* never BEGINS a phrase.

177. TICK A OR AN.—*A* or *an* is joined to the preceding word by | or —; thus,  if a,  in a,  with a,  at a,  on a. The forms  of a,  to a, are not recommended; the words should be written separately.

178. TICK HE.—*He*, when following another word, may be written by a heavy upright tick; thus,  if he,  for he
 when he was,  that he, except in the case of  which he.

179. The pupil is recommended to be sparing in his use of contractions in the commencement of his practice. In Reporting, every legible contraction may be brought into use. The advanced writer

may use the following contractions. Some consist merely in joining the prefix or affix to the rest of the word.





































Acknowledge, altogether, anything, architect-ure, catholic, character, danger, destruction, difficulty, doctrine, domestic, enlarge-d, especial-ly, essential-ly, establish-ed-ment, expect-ed, govern-ed-ment, immediate, immediately, impossible, inconsistent, influence-d, influential, information, instruction, interest, irregular, kingdom, knowledge, manuscript, messenger, mistake, magazine, more than, natural-ly, never, nevertheless, next, nothing, notwithstanding, now, object, objection, Parliament-ary, peculiar-ity, perform-ed, popular, practice-d, probable-ly, public, publication, Phonographer, Phonographic, Phonetic Society, Temperance Society, etc., rather, reform-ed, reformer, reformation, regular, remark-ed-able, represent-ed, representation, representative, republic, respect-ed, Reverend, satisfaction, satisfactory, something, stranger, Spelling Reform, subject, subscription, surprise, together, thankful, transcript, transgress, transgression,⁽¹⁷⁹⁾ understand, understood, uniformity, whatever, whenever, yesterday.










179. *Transaction* should be written at length because the contracted form would clash with *transgression*.

PHRASEOGRAPHY.

180. In longhand, swift writers join all the letters of a word together, and sometimes write several words without lifting the pen. In Phonography also several words may often be united. This practice, called Phraseography, gives great assistance to the writer in following a rapid speaker. The following examples show how other phraseograms may be formed. Words marked (*) are written above the line.

LIST OF PHRASEOGRAMS.

 and have	 it is	 this is
 and the *	 it is not	 to be
 as well as*	 it is said	 we are
 could not	 it should be	 we have not
 had not *	 it would be	 we have seen
 do not *	 may be	 which cannot
 has not *	 of course *	 you can
 I am *	 should be	 you cannot
 I do	 should do	 you may
 I have	 so that ⁽¹⁸⁰⁾	 you must
 I will *	 they will	 you must not
 is not	 that is *	 you will do

181. *I* may be abbreviated by writing only the first stroke, when it will join easily to the consonant. (See *I am*, *I will*.) Most of these phrases may be vocalized; thus,  *I do*,  *as well as*, etc. The first word in a phrase must occupy its own position; thus,  *can be*,  *of your*,  *you can*,  *could not be*; but a logogram may be SLIGHTLY raised, or lowered, to suit the position of a following one; thus,  *I had*,  *I had not*,  *I did not*.

180. This outline, together with *f* and the downward *rd* (afford), may be employed, although it seems to be in contravention of the rule in paragraph 99.

PUNCTUATION, ETC.

182. STOPS should be written in the usual way, except the Period, for which a small cross is used; thus, , ; : × The Hyphen is written thus, | ◊ ◊ ◊ *two-fold*; the Dash thus, —; A smile; used in correspondence, but not in printing. The parenthesis stroke should be made a little larger than a double-length upright consonant.

183. ACCENT may be shown by writing a small cross close to the vowel of the accented syllable; thus, x ♂ *arrows*, ♂ *arose*, ♀ *renew*. It is, however, more convenient to use Phonetic Long-hand when marking the accent of a word.

184. EMPHASIS is marked as in longhand, by drawing one, two, or more, lines underneath; a single line under a single word must be made wave-like, thus ~, to distinguish it from — *k*. In preparing manuscript for the press, a single line thus drawn underneath, (wavy for a single word, and straight for more than one,) signifies *italic*; two lines (which need not be waved) SMALL CAPITALS, and three lines LARGE CAPITALS. For *ITALIC CAPITALS* draw three lines, and write "Italic" in the margin.

185. AN INITIAL CAPITAL is marked by two short lines under the word; thus, . ♂ *The Times* newspaper, ♂ *Abel*.

186. FIGURES are written as usual, or the words may be expressed in Phonography. When the figures *one* and *six* are written by themselves, they should be formed thus, 1, 6, that they may not be mistaken for shorthand characters.

REPORTING.

187. In the "Phonographic Reporter or Reporter's Companion" the reader will find further principles of abbreviation that will enable him to attain the goal of verbatim reporting. As it is almost impossible for rapid writers of Phonography, when corresponding with others less advanced, to adhere strictly to Phonography as developed in this "Manual," a list of the PRINCIPAL reporting grammalogues is given, (pages 62, 63,) to assist in reading Reporting. The figures denote the positions in which the words are written. (See par. 186.)

188. READER,—PRACTISE AND PERSEVERE.

ADVANTAGES OF SHORTHAND.

(See Key, page 7.)

[illegible]

5 6, ' 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

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CONSONANTS.

/ 1 happy, 2 up, pay, 3 put
 / 2 possession, 3 position
 / 1 pass, 2 pays, 3 peace, piece
 / 1 happen, 2 upon, open
 / 1 happened, point, 2 opened,
 / 1 apply, 2 play [pound
 / 2 pray, 3 principle, principal
 / 1 particular, 2 opportunity
 / 1 approve, 3 proof, prove

/ 1 by, 2 be, 3 to be
 / 2 base, 3 abuse
 / 2 above
 / 1 combine, 2 been, 3 boon
 / 2 able, 3 belief, believe-d
 / 2 able to, build-ing
 / 1 liberty, 2 member, remem-
 ber-ed, 3 number-ed
 / 1 broad, 2 bread, bred

/ 1 at, 2 it, 3 out
 / 1 at his, 2 it is, its, 3 itself
 / 1 at all, 2 tell, 3 till
 / 2 told, till it
 / 1 try, 2 truth, 3 true
 / 1 tried, 2 toward

/ 1 had, die, 2 do, day, 3 differ-
 / 2 did [ent, difference
 / 2 advantage, 3 difficult
 / 2 done, 3 down
 / 1 had not, do not, 2 did not
 / 1 Dr, draw, 2 dear, 3 during

/ 1 much, 2 which, 3 each
 / 2 which is, 3 choose
 / 2 which have, 3 chief
 / 1 child
 / 2 chair, 3 cheer

/ 1 large, joy, 2 age
 / 1 joys, 2 ages, 3 religious
 / 1 join, 2 general-ly, 3 religion
 / 1 gentleman, joined, 2 gentle-
 / 1 larger [men
 / 2 generation

— 1 can, 2 come
 — 1 act, 2 could
 — 1 coin
 — 1 canse, because, 2 case
 — 1 cannot, kind, 2 account
 — 1 call; — 1 called
 — 1 Christian-ity, 2 care
 — 1 according to
 — 2 equal-ly
 — 1 quite
 — 2 queen
 — 2 acquaint

— 1 go, ago, 2 give-n
 — 1 God, 2 good
 — 1 gone, 2 again, gain
 — 2 glory, glorify-ied
 — 1 glad, 2 gold
 — 2 great

/ 1 off, half, 2 if, 3 few
 / 1 after
 / 2 father, 3 if there
 / 1 often, 2 Phonography
 / 1 find, 2 fund, found
 / 1 offer, 2 for
 / 3 for their, for there
 / 2 from, 3 free
 / 3 further, from their

/ 2 have, 3 view
 / 2 heaven, 3 even
 / 1 over, 2 ever-y
 / 2 very, 3 however

(1 thank, 2 think
 (1 thought
 (1 author
) 2 throw, 3 three, through
) 2 third

(1 though, thy, 2 them, they,
 (1 that, 2 without [3 thee, thou
 (1 those, thyself, 2 this, thus,
 (2 themselves, this is [3 these
 (1 than, thine, 2 then, 3 within
 (1 either, 2 other
) 2 there, their, they are

- o 1 as, has, 2 is, his
) 1 saw, 2 so, us, 3 see, use (*noun*)
 ⌒ 1 Scripture; ⌒ 2 secret
 ⌒ 1 signify-ied
 o 2 first;) 1 sat, eight, 2 set, sit
 f 2 as it, has it, 3 city, is it (*is on*)
 p 1 strong, 2 strength [the line]
 o 2 such
 o 1 as is (his, *or* has), has his
 2 is as (*or* his), his is
 \ 2 special-ly, 3 speak
 \ 2 spirit
 \ 2 has (as) to be, 3 is to be
 e 2 several, 3 conceive
 o 1 as not, has not, sent, 2 is not
 o 2 send, sound
 o 2 some; o 2 somewhat
 o 2 soul, 3 seal

-) 2 was, 3 whose, use (*verb*),
) 2 eased, used [ease, easy]
 \ 2 shall, shalt, show, 3 she, wish
 \ 2 shown; \ 3 sure; \ 1 short
 \ 2 usual; \ 2 pleasure

- \ 1 me, my, 2 him, may
 \ 1 might, met, 2 meet-ing
 \ 1 mad, 2 made
 \ 1 matter, 2 mother
 \ 1 myself, 2 himself, Miss
 \ 1 most, 2 must
 \ 1 important-ance, 2 improve,
 improved, improvement
 \ 1 impossible, 2 improvements
 \ 1 man, mine, 2 men, mean
 \ 1 mind, 2 may not, amount
 \ 1 more, 2 Mr, mere

- \ 1 in, any, 2 no, know, own
 \ 1 not, night, 2 nature
 \ 1 hand, 2 under, end [enter
 \ 1 neither, in their, 2 another,
 \ 1 information, 2 nation
 \ 1 influence, in his, 2 knows
 \ 2 opinion, none, known
 \ 1 nor, honor, 2 near

- \ 1 language, owing, 2 thing,
 young

- \ 1 law, 2 Lord, 3 allow
 \ 1 light, 2 let
 \ 2 latter, letter
 \ 1 laws, 2 less, 3 allows
 \ 1 line, 2 loan, 3 lean

- \ 2 are, 3 our, hour
 \ 1 or, 2 your, 3 year; \ 1 art
 \ 2 order, or their
 \ 1 yard, 2 word
 \ 1 rise, 2 rose, 3 ours, hours
 \ 2 yours, 3 years
 \ 1 arch, 2 urge

- \ 2 we, way, away
 \ 2 weight, wait
 \ 1 wine, 2 one, 3 win
 \ 1 wines, 2 one's, 3 wins
 \ 1 want, 2 went, won't
 \ 2 will (*verb*), well, 3 will (*noun*)

- \ 1 why, 2 whether, 3 whither
 \ 2 whence; \ 1 while

- \ 2 ye; \ 2 yet; \ 2 yes

- \ 1 high, 2 he; \ 2 holy
 \ 2 house

VOWELS.

DOTS. a, an, . the, ah!, aye, eh?

DASHES. \ of, \ on, \ and
 \ all, O, oh! owe, awe, ought
 \ to, \ but, \ should
 \ two, too, \ who

DIPHTHONGS.

\ I, \ ay, \ how, \ beyond, \ you,
 \ with, \ when, \ what, \ would

In Phraseography *on*, and (written upward), *but*, are used only initially; *and*, *on*, or *a*, medial or final, is - or i; *i* may be contracted to \ before *k*, *t*, *m*, *kl* *kr*, *lb*, etc.

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